English Stage 5 (Year 10) – resource booklet

Reshaping the world

This document contains the teacher-facing resources and activities that accompany the Year 10 teaching and learning program, ‘Reshaping the world’.

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**Updating the table of contents**

Want to update the table? Have you added content to the document and noticed the page numbers have changed? As you add content to this report, you can update the table of contents to accurately reflect the page numbers within the resource. To update the table:

* Right click on the table and select ‘Update table of contents’ (in the browser version) or ‘Update field’ (in the desktop app). In the browser version, it will automatically update the entire table.
* In the desktop app, you will then need to select ‘Update entire table’. Your table numbers should then update to reflect your changes.

# About this resource

This sample resource booklet has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). It provides an example of one way to approach programming through a conceptual lens.

## Purpose of resource

This resource booklet is not a standalone resource and aligns with the following support materials:

* Sample assessment notification – Reshaping the world – examination – Term 2
* Sample examination – Reshaping the world – examination – Term 2
* Core formative tasks – Reshaping the world
* Core formative task 6 – Reshaping the world – practice examination and peer marking of practice examination
* Core texts booklet – Reshaping the world
* Teaching and learning program – Reshaping the world
* Phase 1, resource 1 – ideas and values of Romanticism – PowerPoint
* Phase 2, resource 3 – applying punctuation for effect in poetry – PowerPoint
* Phase 3, resource 2 – form, rhyme structure and meter – PowerPoint
* Phase 3, resource 6 – using active and passive voice in analytical writing – PowerPoint
* Phase 4, resource 1a – using noun groups to develop academic writing – PowerPoint
* Phase 4, resource 1b – supplementary slides for using noun groups to develop academic writing – PowerPoint
* Phase 4, resource 1c – summarising politics, freedom and revolution in the Romantic period – PowerPoint
* Phase 4, resource 3 – allusion in William Blake’s ‘London’ – PowerPoint
* Year 10 scope and sequence.

All documents associated with this resource can be found on the [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) webpage.

This resource is intended to support teachers to provide a model of syllabus-aligned programming and assessment practice.

It is acknowledged that many schools have their own resource and assessment templates. The content in activities is student facing and the content in resources is usually teacher facing, however, this can be modified for students.

## Target audience

These samples are intended to support teachers as they develop teaching and learning resources for their students’ needs. The program and associated resources are not intended to be taught exactly as is presented in their current format. There are instructions for the teacher and instructions for the student throughout the resources and activities. Teachers using this resource booklet should edit and refine these to suit their students’ needs, interests, abilities and the texts selected.

## When and how to use

This teaching and learning program has been designed for Term 2 of Year 10. It provides opportunities for the teacher to strengthen class rapport, while encouraging students to explore and understand new texts and concepts, and experience new ways of learning. Teacher-facing material has been included as a ‘resource’, while student-facing material has been labelled ‘activity’ in this booklet. The resources and activities can be used as an example and adapted for the teacher’s own design of resources. The booklet also serves as an example of how resources and activities can be designed for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/syllabuses/english-k-10-2022) (NESA 2022). The resources and activities should be used with timeframes that are created by the teacher to meet the faculty and school assessment schedules.

## Texts and resources

A succinct overview of the texts required for the teaching and learning program are outlined in the table below. This brief overview provides the name and details of each text, the syllabus requirement being addressed and points of note.

Table 1 – core texts and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Wordsworth W (1807) ‘I wandered lonely as a cloud’ in Moods of my own Mind*. A* version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/12383/pg12383-images.html#section3a:~:text=1804%0AMain%20Contents-,%22I%20wandered%20lonely%20as%20a%20cloud%22,-Composed%201804.%E2%80%94Published). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/). | The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage with a collection of poetry, and a range of fiction and non-fiction texts that are widely regarded as quality literature. **EN5-RVL-01** requires students to read texts that are complex in their ideas and construction.  This poem contains a range of archaic words, phrases and multi-clause sentences with less common constructs which align to elements of the highly complex level of the Text complexity scale as per the [National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It provides students opportunities to engage with ideas with several levels of inferred meaning. | This is a challenging poem that is accessible to all learners after language and content support. It engages readers with context, literary value and code and convention.  Responders may engage with the Romantic ideal of the sublime that is evident in the natural world and humanity’s connection to it.  A study of this text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression. |
| Blake W (1794) ‘London’ from Songs of innocence and of experience.  A version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/574/pg574-images.html#:~:text=drink%20and%20apparel.-,LONDON,-I%20wandered%20through). This work is in the [public domain.](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/) | The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage with a collection of poetry, and a range of fiction and non-fiction texts that are widely regarded as quality literature. **EN5-RVL-01** requires students to read texts that are complex in their ideas and construction.  This poem contains a range of features which align to elements of the highly complex level of the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). These features include cultural and historical references, and archaic words and phrases. It provides students opportunities to engage with a poetic text with highly complex issues and themes. | This is a short, but challenging poem that all learners can engage with after language and content support. Responders will engage with the graphic depiction of class inequality and the social and cultural factors that led to European calls for revolution. Prior work on poetic structure and form, rhyme schemes and meter will allow for greater accessibility.  A study of this text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression. |
| Wordsworth W (1798) ‘Lines Written in Early Spring’ from Lyrical Ballads.  A version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/574/pg574-images.html#:~:text=drink%20and%20apparel.-,LONDON,-I%20wandered%20through). This work is in the [public domain.](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/) | The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage with a collection of poetry, and a range of fiction and non-fiction texts that are widely regarded as quality literature. **EN5-RVL-01** requires students to read texts that are complex in their ideas and construction.  This poem contains a range of archaic words, phrases and multi-clause sentences with less common constructs which align to elements of the highly complex level of the Text complexity scale as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It provides students opportunities to engage with ideas with several levels of inferred meaning conveyed through highly sophisticated literary devices. | This is a challenging poem that is accessible to all learners after language and content support. It engages readers with context, literary value and code and convention.  The text combines questioning of the natural world with its impact upon humanity and represents a strong bridge between the sublime and the political discourse of the Romantic movement.  A study of this text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression. |
| van Neerven E (2020) ‘All that is loved (can be saved)’ in Throat, University of Queensland Press, Queensland. ISBN 9780702262913  The reproduction of this poem has been made possible as permission has been granted by Ellen van Neerven and the University of Queensland Press. The poem used in this resource is licensed up until June 2027. | The poem helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022:~:text=requirements%20K%E2%80%9310-,Text%20requirements,-Engaging%20with%20texts) as students are required to engage meaningfully with poetry. It also gives students experiences of a text written by an Aboriginal author. **EN5-RVL-01** requires students to interpret complex texts.  This poem contains complex abstract concepts and structural features that enhance meaning and impact. These features align with elements of the complex level of the Text complexity scale as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It provides students opportunities to engage with a poetic text with moderately complex vocabulary such as words with multiple connotations, literary devices and content that includes inferred or implicit meaning. | This is a moderately challenging poem that is accessible to all learners after language and content support. It engages readers with links to the Romantic movement through close discussion of the transformative power of the natural world.  The text challenges students to think deeply about what the poetic form can be. After the formal structure of sonnets and ballads, van Neerven uses free verse and a distinct lack of formal punctuation, however the text is still deeply powerful.  A study of this text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression. |

# Pre-reading

The resources contained in this section are designed to support teachers in preparing for this teaching and learning program.

## Pre-reading resource 1 – exploring politics, freedom and revolution in the Romantic period

**Teacher note**: the following text provides an introduction to the context of the Romantic period. It can be used in a number of ways in this program. It serves as a useful introduction to teachers for whom Romantic literature is unfamiliar. The text can be used as it is with HPGE students who can access the challenging language. It can be used to teach the process of summarising. Extracts from this text and a modified version have been used in activities and resources in Phase 4 of the program.

The Romantics are often remembered for their poetry that engages with the reverence of nature, the purity of childhood, the sublime and the celebration of the individual. This is certainly the case with the poems we have looked at so far in this program. However, these representations of nature, freedom and the innocence of childhood also allowed them to pursue and expand their political biases and ways of thinking. Some of the great Romantic poets such as William Blake and Percy Bysshe Shelley were quite open with their political opinions, while others such as John Keats, William Wordsworth and Samuel Taylor Coleridge were more masked in their discussion of politics, but that discussion is still there especially in the period before the French Revolution. It is also important to note that these poets are predominantly men, however, there were brilliant female poets of the age such as Joanna Baillie, Anna Letitia Barbauld, Felicia Hemans, Mary Robinson, Anna Seward and Charlotte Smith.

One of the great Romantic poets Percy Bysshe Shelley believed that poets were the ‘unacknowledged legislators of the world’, meaning that poets had an important social and political role as much as an artistic one. William Blake believed that people should ‘make your own rules or be a slave to another man’s’ (Blake 1820) and that industrialisation was a negative ‘transformation of the world’. His poetry repeatedly questions the rapid industrialisation of England that led to massive urbanisation, which resulted in people moving from an idealised country life into overcrowded slums that were breeding grounds for epidemic diseases. These slums had no sanitary facilities, meaning that the streets were covered with horse manure, garbage and human waste, and the limited sewers contaminated the drinking water. The cities and new manufacturing plants employed child labour and had no forms of worker protection, with shifts often running 12 to 16 hours, seven days a week. He referred to them and the system that supported it as ‘Satanic Mills’ (Blake 1820). Blake’s work reflects the human cost of the Industrial Revolution.

The French Revolution had a profound impact on Romantic writers. As the Revolution unfolded, the absolute monarchy that had ruled France for centuries collapsed within a mere 3 years. The Revolution was caused by the absolute oppression of the poor and middle classes by the ruling elite, and the ideals of freedom, individual self-determination and equality swept through Europe. The French philosopher Jean-Jacques Rousseau put it succinctly as ‘Man is born free and everywhere he is in chains’ and that the only way to break free was through revolution. The image of being ‘chained’ is repeated throughout the age, Shelley wrote that ‘before man can be free, and equal, and truly wise, he must cast aside the chains of habit’. This shift resulted in a complete transformation of society, although it must be acknowledged it did not lead to a revolution in England itself. The working class, which had long suffered oppression, welcomed this change. The promise of a brighter future, regenerated humanity and a rejuvenated Earth resonated with poets and lovers of humanity alike. Literature took a new direction as the revolutionary spirit swept through the nation. The newfound freedom allowed ordinary people not only to live justly but also to think and express themselves freely. For Romantic poets this resulted in a celebration of the Natural world and the beauty in the simplicity of existence of everyday people and the innocence and freedom of childhood.

However, the atrocities that appeared with the creation of the First Republic, or France’s new democratic government, designated as the ‘Reign of Terror’, soon brought a sense of disillusionment for the Romantics. Far from a liberating revolution for the people, between 1793 and 1794, the revolution became an horrific scene of state-sanctioned violence and mass executions. The idealism, and the disappointment of the French Revolution, was a particular preoccupation of the Romantics, who saw the Revolution as the epitome of freedom and rebellion against tyranny. The Romantics were, in simple terms, both obsessed with and plagued by the politics of the age, providing poetry with an unprecedented power to engage with and speak for the political. In England, society was brutal in its repression of any suggestion of revolution and the overturning of the Monarchy, and Romantic poets retreated into the world of symbolism and allusion of the sublime character of nature and simplicity.

## Pre-reading resource 2 – glossary of key terms used throughout the resources and activities

**Teacher note:** explicit teaching of key terms and complex vocabulary is important for engaging students in their learning. Glossaries such as this one are particularly important for supporting students, including EAL/D students, to develop their knowledge, skills and understanding. This resource may be used in conjunction with **Phase 1, resource 4 – Romantic metalanguage** as a point of reference throughout the program to pre-teach, guide and extend students’ vocabulary.

Table 2 – glossary of key terms used throughout the resources and activities

|  |  |
| --- | --- |
| Key term | Definition |
| affection | A feeling of fondness often associated with love. |
| alienation | A feeling of disconnection, isolation or withdrawal from society. |
| aristocracy and aristocrats | The highest class in a society, considered superior in rank, wealth or intellect. Members of the aristocracy are called **aristocrats** and are often born into their privileged role in society. Aristocracy can also be a form of government where power is held by the nobility. |
| armoury (also spelled ‘armory’) | A military storage facility which holds arms, ammunition and other military equipment. |
| celestial | Celestial is used to describe things associated with the spiritual or divine heavens, such as angels, spirits, stars and planets. It is often associated with the sky, the stars and the universe beyond the Earth’s atmosphere. |
| constraint | A limitation or restriction. |
| Enlightenment | An intellectual and philosophical movement that emphasised logic, science, reason and individualism rather than traditional social, religious and political ideas. Enlightenment can also refer to the process of learning something not previously known or understood. |
| essence | The core or intrinsic nature of something that defines its overall character. |
| hegemony and hegemonic | Dominance of a shared system of morals, values, ideas and ethics within a society, often overpowering others. |
| holiness and holy | Something that is considered sacred or **holy** due to its role in religion, often believed to have belonged to or come from God. |
| humanity and humane | The totality of human beings, people in general, or it may also refer to the state of being human. The quality of humanity is associated with being **humane** and is defined by kindness, understanding and compassion towards others. |
| ideal and idealism | A principle, standard or value that is pursued as the ultimate goal. Something is considered ideal if it is perfect or exemplary in some way. **Idealism** refers to the belief in and pursuit of these ideas. |
| ideology | A common set of opinions and beliefs, consciously or unconsciously, held by an individual, culture or group of people. An ideology generally aims to make sense of the world and change it to fit a particular ideal. |
| imagination | Creative use of the mind to form new ideas or mental pictures of people or things that may not be present at the time. |
| liberty | Freedom to live, act and go where you please within a society without any control or restrictions by authority. |
| literary movement | A literary movement is a way of grouping works of literature that share similar philosophical, topical or aesthetic features. It is different to grouping texts based on genre or historical period. |
| monarchy and monarch | A form of government lead by a single person, usually a king or queen, with inherited power and authority. A monarch is generally the head of state for life or until they abdicate the throne. |
| mysticism and mystical | Becoming one with God or a higher power through deep contemplation and self-surrender. It may also refer to the practice of ideologies, ethics, rites, myths, legends and magic to experience an altered state of consciousness. Something is considered **mystical** if it is believed to have a hidden meaning, magical powers or inspires a sense of spiritual mystery, awe or fascination. |
| nightingale | A small, brown bird, best known for its sweet song, usually heard during the night. |
| persona | In poetry, a persona refers to the perspective or viewpoint that a poet adopts to express their thoughts, feelings and emotions. |
| philosophy | An overall vision, theory or attitude towards life and the purpose of it. It is a way of thinking about subjects such as ethics, existence, time, reason, knowledge, meaning and value. |
| reminiscence and reminiscent | The act of remembering or recollecting pleasant events and experiences from the past. If something is **reminiscent**, it may remind you of a person, event or experience from long ago with a sense of nostalgia. |
| reverence | A feeling of deep respect, love, devotion and awe. |
| revolution | A sudden, forcible overthrow of an existing movement or government in favour of a new system. |
| Romanticism and Romantic | An artistic and intellectual movement defined by an interest in nature, individual expression, emotion and imagination. A composer or text is considered **Romantic** if it is characterised by emotion, idealism, imagination and individuality. |
| solitude | A state of seclusion or isolation where you are completely alone, often by choice. |
| spirituality | The fundamental belief in something greater than yourself, and the search for meaning, purpose, direction and interconnectedness with the universe, other people or a higher power. |
| sublime | Unparallelled excellence or extreme beauty, almost beyond human comprehension. |
| zeitgeist | The defining spirit or mood of a particular time period, reflected by the prevailing ideas, attitudes, values and beliefs of the people of the time. |

## Pre-reading resource 3 – vocabulary strategies

There is a significant amount of potentially new vocabulary used throughout this teaching and learning program. Listed below are a range of vocabulary strategies that can be drawn on throughout this program to support students in developing their knowledge and understanding of the key features and ideas of the Romantic movement.

Many of the following strategies in this resource are drawn from ‘Chapter 7: Practical strategies for closing the vocabulary gap’ within *Closing the Vocabulary Gap* (Quigley 2018). Select from these strategies, taking into account the context of the students in your class, to engage with the vocabulary of this program. Beck, McKeown and Kucan (2008) also provide a useful range of vocabulary strategies in *Creating Robust Vocabulary.*

Table 3 – vocabulary strategies

|  |  |  |
| --- | --- | --- |
| Strategy and description | Benefits | Suggested use |
| SEEC: Select, Explain, Explore, Consolidate  Select – teacher or student identifies, or selects, key words needed to engage with the concepts.  Explain –   1. say the word carefully 2. write the word 3. give a student-friendly definition 4. give multiple meaningful examples 5. ask students for examples and clarify any misunderstandings.   Explore –   * etymology * common word families, synonyms/antonyms * different uses of the word in different settings or disciplines * understanding with peers in a Think-Pair-Share * restating in own words * further questions prompted by the word * images or ideas evoked by the word.   Consolidate –   * test and learn * use the word in the world * research and record. | Allows for both teacher and student-led focus on different aspects of learning new words, depending on the needs of students and the ways the word will be used.  More time can be taken in the explain and explore steps as required. | Students can be introduced to key terminology in Phases 1 and 2, with explanation and exploration of these words occurring throughout the subsequent phases. |
| Word walls  Place key words and student-friendly definitions around the classroom. | Can be added to throughout instruction.  Vocabulary can be integrated into regular classroom practice strategically. | Introducing students to key terms.  Use to draw students back to the terminology of the Romantic movement. |
| Explore and Explain  One student explains the meanings of key words to a partner or team without making use of the word. | Can be used as a consolidation activity in the SEEC model.  Allows students to articulate their own understanding of a word.  Challenges students to think of different ways of explaining the word.  Highlights importance of clarity. | At the end of vocabulary heavy sections of learning.  As ongoing assessment of student vocabulary knowledge.  In preparation for the assessment task to assess student knowledge of key terms. |
| Frayer diagram – English poetry design  A Frayer diagram was provided in Phase 4, activity 2 – Freyer diagram from the [Year 10, Term 1 – Novel voices](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices) resource booklet.  A graphic organiser that can be used to unpack a crucial word in a poem that requires in-depth analysis. It includes:   * student friendly definition * examples of the word in use * layers of meaning in the poem * linked themes or ideas from the poem, or linked poems.   [Frayer diagram – standard design](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/553?clearCache=b858155b-5606-411c-220-cb7b60d81e89)  See the above Year 10, Term 1 resource for a model Frayer diagram. | Both designs allow students to develop a deeper understanding of the word and its uses in a range of contexts. | William Blake’s ‘London’ when exploring the word ‘charter’d’. |
| Spaghetti matching  Students match words to definitions different to dictionary definitions. | Allows the teacher to check student understanding of definitions. | As an activity during vocabulary heavy sections of learning.  This could be used in Phases 1 or 2, or when analysing any of the poems. |
| Synonym matching  Students are given a list of key vocabulary words and need to match these to synonyms. The teacher could also reverse this, giving students the synonyms and having students find the key vocabulary word. | Allows the teacher to check student understanding. This activity also builds students’ vocabulary. | This could be used in Phases 1 or 2, when introducing a range of new vocabulary. |

## Pre-reading, resource 4 – supporting EAL/D students

For this program, the explicit teaching of topic and subject specific vocabulary, addressing assumed cultural knowledge and intercultural understanding are important given the complexity of the language and ideas associated with Romanticism and poetry generally. This is especially relevant for EAL/D learners as they commence schooling in Australia at any stage and can be on any phase of the EAL/D Learning Progression. This means that they not only need to learn the appropriate English for their age group, but also the stage-specific language of all the subjects they are studying. Supporting EAL/D learners to develop their vocabularies through explicit teaching is crucial to developing their English language proficiency and achieving syllabus outcomes.

Outlined below are resources and strategies that can be used to support EAL/D student learning and achievement when studying poetry and completing the assessment task:

* State of New South Wales (Department of Education) (n.d.) [*English as an additional language or dialect*](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect), NSW Department of Educationwebsite, accessed 7 May 2024.
* Australian Curriculum, Assessment and Reporting Authority (ACARA) (2014) [*Meeting the needs of students for whom English is an additional language or dialect*](https://www.australiancurriculum.edu.au/resources/student-diversity/meeting-the-needs-of-students-for-whom-english-is-an-additional-language-or-dialect/#:~:text=EAL/D%20Overview%20and%20Advice)ACARA, accessed 7 May 2024.
* State of New South Wales (Department of Education) (2024) [‘The HSC minimum standard resource – EAL/D enhancements’](https://education.nsw.gov.au/inside-the-department/hsc-minimum-standard/eald), *EAL/D resources,* NSW Department of Education website, accessed 7 May 2024.
* State of New South Wales (Department of Education) (2023) [*Literacy and numeracy in practice for EAL/D students*](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/literacy-numeracy-in-practice-eald), NSW Department of Education website, accessed 7 May 2024.
* State of New South Wales (Department of Education) (2023) [*Vocabulary and EAL/D learners – teaching strategies*](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect/eald-conversations-podcast/vocabulary-and-eal-d-learners-teaching-strategies), NSW Department of Education website, accessed 7 May 2024.
* State of New South Wales (Department of Education) (2024) [‘Strategies to support EAL/D students’](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/learning-on-demand/curriculum-), *Curriculum,* NSW Department of Education website, accessed 7 May 2024.
* Australian Curriculum (n.d.) [*Meeting the needs of students for whom English is an additional language or dialect*](https://www.australiancurriculum.edu.au/resources/student-diversity/meeting-the-needs-of-students-for-whom-english-is-an-additional-language-or-dialect/)*,* Australian Curriculum website, accessed 7 May 2024.

Depending on the English language level of the students in your class, you may choose to replace the poems within the program and examination with different poems as their language demands are significant for EAL/D learners at the [Emerging and Developing Phases](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect/planning-eald-support).

The following adjustments are possible suggestions that could make the poem ‘Stars’ by Emily Brontë, used in the examination, accessible for EAL/D students:

* **Adjusting the formatting and length of the poem.** Have the poem formatted to fit on a single page. This would allow for students to read and re-read sections of the poem with ease to consolidate understanding. The poem could also be reduced in length, providing only the first 4 stanzas or the first 4 stanzas and the last 2 stanzas. Any adjustment to the poem would have to be noted in the instructions and reflected by including ‘extract’ in the title.
* **Including a comprehensive glossary.** The decision around which terms to include in the glossary should come from your knowledge of students’ level of language, some examples of terms could include: dazzling, restored, departed, glorious, gazing, divine, petrel, revelled, thrilled, boundless and region. Where appropriate, students may also benefit from visuals to support the glossary definitions.

Departmental resources available to support your teaching of EAL/D students include:

* the [English as an additional language or dialect](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect) and [EAL/D conversations podcast](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect/eald-conversations-podcast) (specifically episodes 4, 5 and 6) sections of the Multicultural education page
* the [Literacy and numeracy in practice for EAL/D students](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/literacy-numeracy-in-practice-eald) section of the Literacy and numeracy page.

## Pre-reading resource 5 – writing strategies

This program integrates a range of strategies to develop writing skills. The table below contains a summary of those used most frequently in Year 10, Term 2 – Reshaping the world.

Table 4 – writing strategies

|  |  |  |
| --- | --- | --- |
| Strategy | Research base | Benefit |
| Sentence expansion – provide a brief, but complete kernel sentence and a list of relevant question words (who, what, when, where, why, how) depending on the information students need to include. | Hochman J and Wexler N (2017) *The Writing Revolution: a guide to advancing thinking though writing in all subjects and grades*, Jossey-Bass, San Francisco. | Students:   * anticipate what a reader needs to know and can provide that information * demonstrate understanding * develop note-taking strategies * practise crafting written language structures * develop skills in summarising. |
| Sentence combining – combine 2 or more simple sentences into one complex sentence. | Quigley A (2022) Closing the Writing Gap, Routledge, New York.  Hochman J and Wexler N (2017) *The Writing Revolution: a guide to advancing thinking though writing in all subjects and grades*, Jossey-Bass, San Francisco. | Students:   * develop confidence to use a greater variety of sentence structures in their work * convey meaning more effectively and fluently. |
| Written activities with fragments – present sentence fragments orally first. For example, ‘his poetry, like much Romantic poetry…’. Students should then understand that they need to use a verb to complete this fragment and create a sentence that makes sense. This activity provides opportunities to support students’ understanding of the parts of a sentence (for example, subject, predicate and prepositional phrases). | Hochman J and Wexler N (2017) *The Writing Revolution: a guide to advancing thinking though writing in all subjects and grades*, Jossey-Bass, San Francisco. | Students:   * develop understanding of what comprises a complete sentence * develop understanding of correct word order * demonstrate understanding of content * have opportunities to strengthen understanding of parts of a sentence * are encouraged to read carefully. |
| The power of basic conjunctions: because, but and so – provide students with a sentence stem and ask them to complete the sentence using the conjunctions because, but and so. For example:   * Blake uses a simplistic ABA rhyming scheme in his poem ‘London’ because… * Blake uses a simplistic ABA rhyming scheme in his poem ‘London’ but… * Blake uses a simplistic ABA rhyming scheme in his poem ‘London’ so… | Hochman J and Wexler N (2017) *The Writing Revolution: a guide to advancing thinking though writing in all subjects and grades*, Jossey-Bass, San Francisco. | Students:   * are supported to think analytically in a specific and focused way * practise writing compound sentences * can demonstrate their understanding of content * develop skills in composing topic and concluding sentences. |

# Phase 1 – engaging with the unit and strengthening the learning community

The ‘engaging with the unit and strengthening the learning community’ is a brief phase designed to pique interest in Romanticism and to build the field for students. In this phase students will be (re)introduced to the world of Romanticism, building on the [Year 8, Term 1 – Knowing the rules to break the rules](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/knowing-rules-break-rules-year-8-term-1) **program**. They engage in a gallery walk activity to read, view and listen to a range of increasingly complex Romantic texts and extracts to provoke a personal response. Students will be challenged to identify recurring qualities, features and ideas of the Romantic movement across different texts. They will make connections between music, art and literature of the movement. Students work collaboratively with their peers to make predictions about the values and features that characterise the Romantic movement.

## Phase 1, activity 1 – class discussion prompts

**Student note**: the following questions are designed to get you thinking about what you already know, and would like to know, about the Romantic movement. It should be noted that when studying Romanticism, at times this could be referred to as the Romantic era or the Romantic movement, the terms are used interchangeably in this program.

As you work your way through the Think, Pair, Share activity, record your responses in your English book.

1. Use the Think, Pair, Share thinking routine to respond to the following prompts:
2. What does the world ‘romantic’; mean?
3. According to the [Online Etymology Dictionary](https://www.etymonline.com/search?q=romantic) the word ‘romantic’ was used in the 1650s to mean ‘of the nature of a literary romance, partaking of the heroic or marvellous’. Considering this, what would you expect Romantic poetry to be about?
4. What do you already know or remember about Romantic poetry? (Remind students that they may have engaged with William Blake’s ‘The Echoing Green’ in **Year 8, Term 1 – Knowing the rules to break the rules**.)
5. Write 2 questions that you have about the Romantic movement. You may be wondering: Who are famous Romantic writers? Where did Romantic writers find inspiration? Why do we need to know about Romanticism?

## Phase 1, activity 2 – unpacking new concepts

**Teacher note**: this activity is designed to support students in recording their growing understanding of the key ideas of Romanticism. They are to add to this map as the program progresses. Students should use the information and understanding they record to support their responses in the assessment task.

Throughout this program, you are going to come across a lot of new ideas.

1. Record the elements of Romanticism below.
2. Add extra space as your knowledge and understanding builds.
3. Use this map to help you prepare for the assessment task.

Figure 1 – Romanticism concept map

Romanticism concept map.
This map is to be added to as new learning is uncovered.

## Phase 1, resource 1 – ideas and values of Romanticism – PowerPoint

**Teacher note: Phase 2, resource 1 – ideas and values of Romanticism – PowerPoint** can be used to support teachers and students in this learning sequence. This resource can be **downloaded from** [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)**.**

## Phase 1, resource 2 – famous quotations from Romantic literature

**Teacher note**: prepare the following quotations for students by printing this resource and cutting the page into strips. Depending on the size of the class, students may work in small groups, pairs or individually to unpack the quotation, discuss what they think it means and make predictions about its connection with the key ideas of the Romantic movement. **Pre-reading resource 2 – glossary of key terms used throughout the resources and activities** can be used to support students in this task.

Table 5 – famous quotations from Romantic literature

|  |
| --- |
| Famous quotations from Romantic literature |
| ‘A poet is a nightingale, who sits in darkness and sings to cheer its own solitude with sweet sounds’ – Percy Bysshe Shelley |
| ‘Love withers under constraints: its very essence is liberty: it is compatible neither with obedience, jealousy, nor fear’ – Percy Bysshe Shelley |
| ‘The more we study the more we discover our ignorance’ – Percy Bysshe Shelley |
| ‘Nothing ever becomes real till it is experienced’ – John Keats |
| ‘I am certain of nothing but the holiness of the heart’s affections, and the truth of imagination’ – John Keats |
| ‘Beauty is truth, truth beauty,–that is all Ye know on earth, and all ye need to know’ – John Keats |
| ‘Imagination is the living power and prime agent of all human perception’ – Samuel Taylor Coleridge |
| ‘Language is the armory of the human mind, and at once contains the trophies of its past and the weapons of its future conquests’ – Samuel Taylor Coleridge |
| ‘No man was ever yet a great poet, without being at the same time a profound philosopher. For poetry is the blossom and the fragrance of all human knowledge, human thoughts, human passions, emotions, language’ – Samuel Taylor Coleridge |
| ‘It is not, what a lawyer tells me I may do; but what humanity, reason, and justice, tell me I ought to do’ – Edmund Burke |
| ‘Reading without reflecting is like eating without digesting’ – Edmund Burke |
| ‘Whenever a separation is made between liberty and justice, neither, in my opinion, is safe’ – Edmund Burke |
| ‘Liberty may be gained, but can never be recovered’ – Jean-Jacques Rousseau |
| ‘Man is born free and everywhere he is in chains’ – Jean-Jacques Rousseau |
| ‘People in their natural state are basically good. But this natural innocence, however, is corrupted by the evils of society’ – Jean-Jacques Rousseau |

## Phase 1, activity 3 – making predictions

**Teacher note**: adjust the following table to match the quotations used from **Phase 1, resource 2 – famous quotations from Romantic literature**. Alternatively, the following activity may be used to support student extension.

1. In small groups, deconstruct your assigned quotation and record your ideas in the row allocated to your quotation in the table below.
2. When prompted by your teacher, share your ideas about the quotation’s meaning. What are the key values and ideas reflected in the quotation? As other groups share their interpretations and ideas, add notes to your table below. The first row has been completed as a model.
3. Once you have completed your table, identify recurring ideas or images by highlighting these in different colours. For example, highlight the quotations that relate to the natural world in green, those that comment on learning in blue, and so on. Consider the recurring values and ideas reflected in these famous Romantic quotations. Discuss these as a class when prompted by your teacher.
4. Discuss with a partner, which of the quotations connects with you the most. You might agree with the idea presented or you may just like an image contained in the quotations.
5. In your English workbook, reflect on what you have learned about the Romantic movement so far. Use the sentence starters below to guide your reflection:
6. I thought the Romantic movement was …
7. I have learned that the Romantic movement was …
8. I think the key values and ideas that characterise the Romantic movement include …  
   I think this might be because …

Table 6 – famous quotations from Romantic literature

|  |  |  |
| --- | --- | --- |
| Quotation from Romantic literature | Identify the key values and ideas expressed in the quotation | Explain what you think the quotation means and why |
| ‘A poet is a nightingale, who sits in darkness and sings to cheer its own solitude with sweet sounds’ – Percy Bysshe Shelley | Value – poetry, solitude, nature  Ideas – a poet brings joy through their writing. Being alone can produce great art. Connection to the natural world is important. | I think the quotation suggests that Romantic poets bring joy to the world through their poetry. This is because Shelley compares a poet to a nightingale which is a bird that sings a song and makes people happy. |
| ‘Love withers under constraints: its very essence is liberty: it is compatible neither with obedience, jealousy, nor fear’ – Percy Bysshe Shelley |  |  |
| ‘The more we study the more we discover our ignorance’ – Percy Bysshe Shelley |  |  |
| ‘Nothing ever becomes real till it is experienced’ – John Keats |  |  |
| ‘I am certain of nothing but the holiness of the heart's affections, and the truth of imagination’ – John Keats |  |  |
| ‘Beauty is truth, truth beauty,–that is all Ye know on earth, and all ye need to know’ – John Keats |  |  |
| ‘Imagination is the living power and prime agent of all human perception’ – Samuel Taylor Coleridge |  |  |
| ‘Language is the armory of the human mind, and at once contains the trophies of its past and the weapons of its future conquests’ – Samuel Taylor Coleridge |  |  |
| ‘No man was ever yet a great poet, without being at the same time a profound philosopher. For poetry is the blossom and the fragrance of all human knowledge, human thoughts, human passions, emotions, language’ – Samuel Taylor Coleridge |  |  |
| ‘It is not, what a lawyer tells me I may do; but what humanity, reason, and justice, tell me I ought to do’ – Edmund Burke |  |  |
| ‘Reading without reflecting is like eating without digesting’ – Edmund Burke |  |  |
| ‘Whenever a separation is made between liberty and justice, neither, in my opinion, is safe’ – Edmund Burke |  |  |
| ‘Liberty may be gained, but can never be recovered’ – Jean-Jacques Rousseau |  |  |
| ‘Man is born free and everywhere he is in chains’ – Jean-Jacques Rousseau |  |  |
| ‘People in their natural state are basically good. But this natural innocence, however, is corrupted by the evils of society’ – Jean-Jacques Rousseau |  |  |

## Phase 1, activity 4 – Romantic metalanguage

**Teacher note**: students will need to develop an understanding of the key terms of Romanticism. The following activity is designed to introduce them to some of these words. It is recommended they create a glossary they can add to throughout the teaching and learning program. They can create this in their English books or you may choose to draw from the strategies provided in **Pre-reading resource 3 – vocabulary strategies**. **Pre-reading resource 2 – glossary of key terms used throughout the resources and activities** has been created to support teachers in developing student knowledge of vocabulary. You may choose to draw on this list to replace, or in addition to, the words below.

The words in the table belowrelate to Romanticism. It is important that you have a clear understanding of these terms and their definitions. This is particularly important for the preparation for your assessment task.

1. In the table below, write definitions for each word or phrase in your own words.
2. Refer to your glossary and identify unfamiliar words you come across throughout the unit.

Table 7 – introductory vocabulary

|  |  |
| --- | --- |
| Introductory vocabulary | My definition |
| celestial bodies |  |
| humanity |  |
| idealism |  |
| ideology |  |
| imagination |  |
| philosophy |  |
| spirituality |  |
| sublime |  |
| zeitgeist |  |

## Phase 1, resource 3 – Romantic art and music

**Teacher note**: choose 6 pieces of Romantic art and music from the following list and arrange them into 6 stations for **Phase 1, activity 5 – see, hear, think, wonder gallery walk**. You may use art, music or a combination of both.

Students use the following pieces of art and music to complete a classroom gallery walk:

1. Arrange the classroom in 6 stations with a different piece of Romantic art or music available for students at each station.
2. Allow students 3 to 5 minutes per station to complete the table in **Phase 1, activity 5 – see, hear, think, wonder gallery walk**.
3. Discuss students’ observations about Romantic art and music as a class.

Table 8 – art from the Romantic period

|  |  |
| --- | --- |
| Romantic artwork | Romantic artwork |
| A painting of people on a shipwreck. The painting is based on the true story of the French naval ship Médus. There is contrast between the beauty of the rising sun and the horror of survival which included starvation to the point of cannibalism.  [‘The Raft of the Medusa’ by Théodore Géricault](https://commons.wikimedia.org/wiki/File:JEAN_LOUIS_TH%C3%89ODORE_G%C3%89RICAULT_-_La_Balsa_de_la_Medusa_(Museo_del_Louvre,_1818-19).jpg) is available in the [public domain](https://creativecommons.org/publicdomain/zero/1.0/). | A person standing on a wild mountain looking at clouds. Romantic poets would often be out in nature, even climbing some of Europe's highest peaks.  [‘Wanderer above the sea of fog’ by Caspar David Friedrich](https://commons.wikimedia.org/wiki/File:Caspar_David_Friedrich_-_Wanderer_above_the_sea_of_fog.jpg#/media/File:Ueber-die-sammlung-19-jahrhundert-caspar-david-friedrich-wanderer-ueber-dem-nebelmeer.jpg) is available in the [public domain](https://creativecommons.org/publicdomain/zero/1.0/). |
| The painting shows a woman in deep sleep with her arms thrown below her, and with a demonic and ape-like creature crouched on her chest.  [‘The Nightmare’ by Henry Fuseli](https://commons.wikimedia.org/wiki/File:Johann_Heinrich_F%C3%BCssli_-_The_Nightmare_-_WGA08332.jpg) is available in the [public domain](https://creativecommons.org/publicdomain/zero/1.0/). | Isaac Newton is shown sitting naked and crouched on a rocky outcropping covered with algae, apparently at the bottom of the sea. His attention is focused upon diagrams he draws with a compass upon a scroll. [‘Isaac Newton’ by William Blake](https://commons.wikimedia.org/wiki/File:William_Blake_-_Isaac_Newton_-_WGA02217.jpg) is available in the [public domain](https://creativecommons.org/publicdomain/zero/1.0/). |
| In this powerful composition, a bare-breasted woman personifying the concept of Liberty leads a diverse group of people forward. They are depicted crossing a barricade, stepping over fallen bodies. Liberty holds aloft the flag of the French Revolution—the tricolour—which later became France’s national flag. She brandishes a bayonetted musket, symbolising courage and determination.  [‘Liberty Leading the People’ by Eugène Delacroix](https://en.wikipedia.org/wiki/File:Eug%C3%A8ne_Delacroix_-_Le_28_Juillet._La_Libert%C3%A9_guidant_le_peuple.jpg) is available in the [public domain](https://creativecommons.org/publicdomain/zero/1.0/). | The painting represents a couple from the Middle Ages, embracing while they kiss each other. It is among the most passionate and intense representations of a kiss in the history of Western art. The couple, though at the centre of the painting, are not recognisable, and represent all lovers separated by war.  [‘The Kiss’ by Francesco Hayez](https://upload.wikimedia.org/wikipedia/commons/thumb/c/c6/El_Beso_%28Pinacoteca_de_Brera%2C_Mil%C3%A1n%2C_1859%29.jpg/721px-El_Beso_%28Pinacoteca_de_Brera%2C_Mil%C3%A1n%2C_1859%29.jpg?20111208143825) is available in the [public domain](https://creativecommons.org/publicdomain/zero/1.0/). |

### Music from the Romantic period

* [‘Swan Lake, Op. 20: Dance of the little Swans’ by Pyotr Ilyich Tchaikovsky (1:37)](https://www.youtube.com/watch?v=lGBn7ytl1U0)
* [‘The Tale of Tsar Saltan: Act III, Flight of the Bumblebee’ by Nikolai Rimsky-Korsakov (1:17)](https://www.youtube.com/watch?v=B35uTVp1v8I)
* [‘Brahms, Waltz in A-flat Major, Op. 39, No. 15’ by Johannes Brahms (1:48)](https://www.youtube.com/watch?v=mk9lXOVT98A)
* [‘Schumann. Album for the Young Op. 68. 10- The Happy Farmer Partitura E Interpretación’ by Robert Schumann (0:44)](https://www.youtube.com/watch?v=fAZg623KSpk)

## Phase 1, activity 5 – see, hear, think, wonder gallery walk

**Teacher note**: set up 6 stations with different pieces of Romantic art or music from **Phase 1, resource 3 – Romantic art and music around the classroom**. Issue students with the table below to complete as they move from station to station as a part of their [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555?clearCache=4459a5c-d000-e4a9-ce9c-1fbc2ff3c71). Communicate to students the amount of time they should spend at each station and edit the instructions below to reflect this. A model for an artwork and song has been provided, or you could view, listen and discuss the examples provided as a class. When using this with your class, adapt the table provided below to include the number of rows required for the activity. Expand the size of the cells to allow space for students to record their responses.

For this activity you will move around the different stations set up in the classroom. As you move from station to station, you will explore a range of Romantic artwork and music.

You will have 5 minutes at each station.

1. Record the title and composer of the artwork or song in the table below.
2. Write down what you can see, hear (music only), think and wonder.

An example row has been provided for an artwork and song in the table below.

Table 9 – see, hear, think, wonder gallery walk

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Title and composer of the artwork or song | See – write down the subject(s) of the image, the colours and mood of the image | Hear – write down the types of instruments you can hear, the tempo, volume and mood of the music | Think – what does the text make you think about? | Wonder – what does the text make you wonder? |
| ‘The Kiss’ by Francesco Hayez | * A man in red tights and a brown coat is kissing a woman in a light-blue dress. * The man is wearing a hat with a feather in it. * There is a shadow in the doorway to the left of the image. |  | * It makes me think the artwork is set in the medieval period. * It makes me think that the couple are in love. * It makes me think that the couple may be in danger. | * I wonder if the man has returned home from a conflict or war. * I wonder if the colours are symbolic of European flags at the time. * I wonder if the painting is a political allegory. |
| ‘Schumann. Album for the Young Op. 68. 10 The Happy Farmer Partitura E Interpretación’ by Robert Schumann | * I can see from the title that this song is about a happy farmer. | * I can hear a single piano playing an upbeat tune. * I can hear a similar melody repeated, increasing in volume. | * It makes me think that the song might have been played to make people feel happy, uplifted and inspired. * It makes me think that farming was a good way of life at this time. | * I wonder if there is more to this song. * I wonder if there is a dance, play or story that accompanies the song. |
|  |  |  |  |  |

## Phase 1, activity 6 – I used to think … Now I think …

Now that you have explored a range of famous Romantic quotations, artworks and songs, record what you have learned about the Romantic movement in the table below.

1. Consider what you used to think about the Romantic period or Romanticism and record these in the first column of the table.
2. Reflect on what you now know about the Romantic period or Romanticism and record what you now think in the second column of the table. The first row has been completed as an example.

Table 10 – I used to think… Now I think…

|  |  |
| --- | --- |
| I used to think … | Now I think … |
| I used to think … Romanticism was all about love and romance. | **Now I think …** Romanticism is more concerned with emotions as a whole, rather than just love. |
| I used to think … | **Now I think …** |
| I used to think … | **Now I think …** |
| I used to think … | **Now I think …** |

# Phase 2 – unpacking and engaging with the conceptual focus

The ‘unpacking and engaging with the conceptual focus’ phase supports students to develop their understanding of the context of the Romantic movement. This foundation will be built upon in subsequent phases as they develop understanding of the relationship between context and perspective and how this can influence the stylistic features of texts. Students develop their understanding of how and why composers shape audience responses to their texts.

To encourage a meaningful connection, activities in this phase focus on the learning processes of understanding, connecting and experimenting. Students develop skills in responding to the ideas of Romanticism in an imaginative way by creating a poem exploring key motifs and ideas.

## **Phase 2, resource 1 – the context of the Romantic movement**

**Teacher note: students should use the following text to develop their knowledge of the context of the Romantic movement. Phase 2, activity 1 – Romanticism concept map requires students to create a concept map that summarises their understanding of the context of the Romantic movement. Students should add to this concept map as they progress through this program. The concept map will be a valuable revision resource in preparation for the assessment task.** To support students in their reading, consider using one of the suggested strategies outlined in [Year 10, Term 1 – Novel voices](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices) **in Phase 3, resource 2 – reading the core text.**

**The context of the Romantic movement**

The Romantic movement was a cultural, artistic and literary movement that swept through Europe during the late 18th and early 19th centuries. It was a period of cultural and artistic rebellion against the strict rules, rationalism and industrialisation of the Enlightenment period that came before it. Instead, Romantic composers celebrated emotion, imagination, nature and individualism.

Romantics believed in the power of emotions and imagination, and valued feelings like love, awe and wonder as essential aspects of human experience. While the Enlightenment emphasised logic and reason, Romanticism believed that imagination had the power to transcend reality and access deeper truths about the world. The Romantics rejected the strict rules and conventions of the Enlightenment in favour of personal expression, creativity and innovation. These ideas are reflected in the work of poets such as Samuel Taylor Coleridge, who used exotic landscapes and mythical elements to create a surreal and dreamlike atmosphere in his writing.

Similarly, the Romantics celebrated the unique experiences, thoughts and emotions of the individual. They rebelled against the constraints of traditional society and authority and advocated for personal freedom and self-expression. This emphasis on individualism can be seen in the works of Romantic poets such as William Wordsworth, who focused on the experiences of ordinary people.

Nature also played a central role in Romantic art, literature and philosophy. Romantic composers such as John Keats saw nature as a source of inspiration, beauty and spiritual renewal, and often depicted the awe-inspiring aspects of the natural world in their works. The Romantics were critical of the rapid industrialisation and urbanisation of society at the time, which saw humans replaced by machines, and they lamented the loss of connection to nature. As such, Romantic art and literature often depicts dramatic landscapes, forests and mountains to emphasise the power of nature.

## Phase 2, activity 1 – Romanticism concept map

**Teacher note:** the Digital Learning Selector offers a range of templates for concept maps. For this activity, consider using slide 7 in the [concept maps template](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577?clearCache=9e744273-b3c1-e4f6-dbe3-6acda0d01f41).

**Student note: the concept map that you created in Phase 1, activity 2 – unpacking new concepts could be consulted as you complete the following activity. This will be a valuable revision resource in preparation for the assessment task. As your understanding of the Romantic movement develops, add to your concept map.**

1. Read the text provided in **Phase 2, resource 1 – the context of the Romantic movement**.
2. Create a concept map that summarises the information provided. In your concept map you should:
3. place ‘Romanticism’ in the centre
4. have3 ‘bubbles’ around the central concept of Romanticism for: where and when the movement began, prominent writers and artists, values and beliefs
5. use keywords from the text to create your summary notes. The table below provides an example of what you might include in your summary notes.

Table 11 – example of summary notes

|  |  |
| --- | --- |
| Bubble | Key words |
| Where and when | Europe  Late 18th and early 19th centuries  After the Enlightenment |

## Phase 2, resource 2 – style textual concept poster

**Teacher note**: the following poster can be used to reinforce the concept of style. It can be given to students or displayed around the classroom.

Figure 2 – style textual concepts poster



## Phase 2, activity 2 – exit ticket

**Teacher note**: this activity is designed for students to reflect upon their new knowledge and consider a question they have or an aspect of Romanticism they would like to know more about.

1. Use the exit ticket below to reflect upon your learning about Romanticism.

Table 12 – exit ticket reflecting on learning about Romanticism

|  |  |
| --- | --- |
| Prompt | Response |
| Identify a feature of the Romantic movement |  |
| Identify a second feature of the Romantic movement |  |
| What is one question you still have or thing you would like to learn more about the Romantic movement? |  |

## Phase 2, activity 3– glossary of poetic devices

**Teacher note**: this resource is designed to support students to complete **Core formative task 1- engaging creatively with Romanticism**. Students can add to this table as they progress through the program, and it should provide a valuable revision resource when preparing for the assessment task. The devices that have been included as examples in the table are commonly found in Romantic poetry. If students are to complete a hard copy of the table, rows should be added and more space provided.

**Student note:** the following table will support you to complete **Core formative task 1– engaging creatively with Romanticism. As you progress through your learning in this program, add more language and stylistic features you explore in the poetry. This will become a valuable revision resource when preparing for the assessment task. The first 4 rows of the table have been completed for you with information about the language and stylistic features commonly found in Romantic poetry. Use these rows as a model when completing the table.**

Table 13 – glossary of poetic devices

|  |  |  |
| --- | --- | --- |
| Poetic device | Definition (in your own words) | An example of the device |
| **Personification** | Personification works by giving human emotions or characteristics to the natural world, yet the device works both ways in this text whereby humans are given the characteristics of the natural world as well. There are also subgroups of personification, such as similes relating to people, anthropomorphism where animals are given human characteristics or metaphors that relate to humanity. | Daffodils ‘dancing in the breeze’. |
| Simile | A simile is a language device involving the comparison of one thing with another thing of a different kind, usually using words such as ‘like’ or ‘as’. It helps create vivid imagery by drawing a parallel between seemingly unrelated elements. | ‘I wandered lonely as a cloud’ |
| Hyperbole | Hyperbole is a figure of speech that involves exaggeration for emphasis, for example, ‘I have told you a million times!’ | ‘They stretched in never-ending line’ |
| Symbolism | Symbolism is a literary device that involves the use of symbols in a work of literature. A symbol is something that represents or suggests something beyond its literal meaning. It embodies additional layers of significance and evokes emotions or concepts. | Daffodils are symbolic of the beauty of nature and the joy that this brings. |
|  |  |  |
|  |  |  |
|  |  |  |

## Phase 2, activity 4 – unpacking numerical prefixes in poetry

**Teacher note**: there are a significant number of poetic devices (re)introduced throughout this program. Student understanding of the ways the poetic form is shaped by poets to create meaning will support the development of their knowledge of Romantic poetry.

**Student note**: a prefix is a group of letters that can be added to the beginning of a word to change its meaning, such as ‘anti’ to show that something is against or opposite to the meaning of the base word.

There is a surprising amount of counting in Romantic poetry. To be able to analyse how the poets you study in this program have shaped meaning, you need to be able to identify how they have used meter and structure to achieve this.

1. In the table below, match the numerical prefix to the correct number by drawing a line between the prefix and number.

Table 14 – matching numbers to the prefix

|  |  |
| --- | --- |
| Prefix | Number |
| coup | 4 |
| tri | 6 |
| tetra | 2 |
| quat | 3 |
| penta | 4 |
| ses | 5 |

1. Fill in the gaps in the following sentences using the prefixes from the above table:

There are 2 prefixes for the number \_\_\_ because of their roots (etymology). The prefix \_\_\_\_\_\_\_ comes from the Latin word ‘quattuor’. The Greek based \_\_\_\_\_\_\_\_\_\_\_ comes from ‘tessares’.

1. Can you think of any other prefixes that indicate the number 4?

As you study the poetry of the Romantic movement, you will come across the prefixes in the table above. These are generally associated with meter or the number of lines in part of a poem. To develop your understanding of which is which, complete the following questions.

1. A couplet is:
2. a pair of star-cross’d lovers
3. two lines of poetry
4. a set of 4 beats in a line of poetry
5. a collection of 5 poems.
6. A 6-line stanza (poetic paragraph) is called a:
7. quintet
8. hexagon
9. sestet.
10. Trimeter is a:
11. three-sided shape
12. stanza that has 3 lines
13. a line of poetry that has 3 sets of 2 beats
14. a 3-stanza poem.
15. These prefixes are used when describing the meter and number of lines in a stanza or poem. Write a definition, in your own words, of the words where these numerical prefixes are used.

Table 15 – definition of poetic terms with prefixes

|  |  |
| --- | --- |
| Poetic term | Definition |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

## Phase 2, resource 3 – applying punctuation for effect in poetry – PowerPoint

**Teacher note: Phase 2, resource 3 – applying punctuation for effect in poetry – PowerPoint can be used to support teachers and students in Core formative task 1 – engaging creatively with Romanticism. These slides are designed to be used in conjunction with Phase 2, activity 6 – revising and building understanding of punctuation.** This resource can be **downloaded from** [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)**.**

## Phase 2, activity 5 – revising and building understanding of punctuation

1. As you revise the use of punctuation, add appropriate punctuation to the first stanza of William Wordsworth’s ‘I wandered lonely as a cloud’.
2. By the end of this activity, you should have added:
3. five commas
4. one apostrophe for contraction
5. one semicolon
6. one full stop.

**‘I wandered lonely as a cloud’**

I wandered lonely as a cloud

That floats on high oer vales and hills

When all at once I saw a crowd

A host of golden daffodils

Beside the lake beneath the trees

Fluttering and dancing in the breeze

1. How did your understanding of the stanza change when you re-read it?
2. Use the thinking routine ‘I used to think … Now I think …’ to guide a reflection on how your appreciation of the role of punctuation in a text has developed.

## Core formative task 1 – engaging creatively with Romanticism

**Teacher note**: this task is designed to allow students to creatively demonstrate their understanding of the ideas of Romanticism. It allows them to reflect upon what they have learned about the movement so far. It also provides an opportunity for them to refresh their knowledge of poetic devices.

1. You are to write a poem that personifies a celestial body, the sun, moon or stars. Your poem must:
2. explore the ideas of Romanticism that we have looked at so far
3. personify a celestial body
4. include the use of 2 poetic devices commonly used by Romantic poets, such as imagery and symbolism
5. be 8 lines in length
6. have a rhyme structure of ABAB, CDCD
7. consistently use the same number of syllables per line.

Complete this activity in your English book. Your teacher may instruct you to produce a published version of your poem for display in the classroom. Use the following steps to help you write your poem:

1. After your class brainstorm about ways the sun, moon and stars can be personified, select one of those celestial bodies as the subject for your own poem.
2. On your own, brainstorm further ways this celestial body can be personified. Of what does it remind you? What powers does it possess?
3. Identify at least 2 other poetic devices you will use to represent your choice. In your book, plan how you will use these devices.
4. Start drafting your poem. It may take a couple of attempts to include everything. Use the checklist below to help you.

Table16 – checklist of features of my poem

|  |  |  |
| --- | --- | --- |
| Feature of my poem | Have I used it? Yes/No | Where has it been used? |
| Personified celestial body |  |  |
| Poetic device 1 |  |  |
| Poetic device 2 |  |  |
| 8 lines long |  |  |
| Rigid rhyme structure |  | A  B  A  B  C  D  C  D |
| Consistent number of syllables per line |  | 1  2  3  4  5  6  7  8 |
| Punctuation used for effect |  |  |

# Phase 3 – discovering and engaging analytically with the core texts

The ‘discovering and engaging analytically with the core texts’ phase facilitates a strong initial personal connection to the selected Romantic poem. The ways in which students approach the core text will impact strongly on their enjoyment of the program, engagement with the learning and their potential for success.

The aim is to explore the distinctive language forms and features of poetry of the Romantic movement that make it unique and appealing to responders. They begin by building an understanding of William Wordsworth and responding personally to his poem, ‘I wandered lonely as a cloud’. Students are then guided to respond analytically and experiment with the application of known and new knowledge and skills.

Teaching and learning activities progress from teacher-centred, through guided and collaborative, towards independent application. These deepen students’ conceptual understanding of style as well as perspective and context through engaging with the core text. Students demonstrate their knowledge and skills through a range of analytical compositions. Stimulating, student-centred and problem-focused, activities invite engagement and make connections to the students’ experiences and wider reading.

## Phase 3, activity 1 – Wordsworth quotations

1. You will be arranged into groups of 4.
2. Each group member will be allocated a quotation by William Wordsworth.
3. Take turns to share your quotation and discuss with your group what can be inferred (concluded) about William Wordsworth. What does the quotation tell us about his values? Concerns? Philosophy?
4. Record the group’s ideas in the table below. The first row has been completed as an example.

Table 17 – Wordsworth quotations

|  |  |
| --- | --- |
| William Wordsworth quotation | What can we infer about him? |
| Come forth into the light of things, let nature be your teacher. | Wordsworth valued nature and believed that we could learn from connecting with it. |
| Nature never did betray the heart that loved her. |  |
| One impulse from a vernal wood / May teach you more of man, / Of moral evil and of good, / Than all the sages can. |  |
| For I have learned to look on nature, not as in the hour of thoughtless youth, but hearing oftentimes the still, sad music of humanity. |  |
| Whate’er its mission, the soft breeze can come  To none more grateful than to me; escaped  From the vast city, where I long had pined  A discontented sojourner: now free,  Free as a bird to settle where I will. |  |

## Phase 3, activity 2 – Who was William Wordsworth?

**Teacher note**: this summary of the context and the poem has been created by the English curriculum team 7–12. Depending on the needs and abilities of your students, you may simply start with students annotating the poem. Otherwise, this additional information is provided to deepen student understanding of William Wordsworth and his context. Further, edit or adjust the language accordingly for the needs of your students.

1. Use the word bank in Table 18 to fill in the blanks in the ‘Who was William Wordsworth?’ paragraph below.

**Who was William Wordsworth?**

William Wordsworth was one of the most \_\_\_\_\_\_\_\_\_\_ poets of the Romantic movement. Many of his \_\_\_\_\_\_\_\_\_ are still read and quoted today.

Wordsworth was born on 7 April 1770 in Cumberland, \_\_\_\_\_\_\_\_\_\_\_. When he was younger, Wordsworth was encouraged by his \_\_\_\_\_\_\_\_ to read widely. This meant that he developed an appreciation for the works of writers like \_\_\_\_\_\_\_\_\_\_\_\_ from a young age.

His poetry, like much Romantic poetry, is in response to many of the social and \_\_\_\_\_\_\_\_\_\_\_ changes of his time. His poetry focuses on many themes common to Romantic poetry, including the connection between nature and \_\_\_\_\_\_\_\_\_\_\_ or religion, and the value and importance of the human \_\_\_\_\_\_\_.

One of Wordsworth’s aims was to make his poetry accessible to the \_\_\_\_\_\_\_\_\_ person. He did this by using common, \_\_\_\_\_\_\_\_\_\_\_ language and writing about \_\_\_\_\_\_\_\_\_\_\_\_ experiences with which all readers could connect. This is one of the reasons why \_\_\_\_\_\_\_\_\_\_\_\_\_\_ poetry is still enjoyed and appreciated by readers today.

Table 18 – who was William Wordsworth cloze word bank

|  |
| --- |
| Word bank |
| average, parents, soul, spirituality, Wordsworth’s, Shakespeare, famous, everyday, England, poems, political, universal |

## Phase 3, activity 3 – engaging with the title of the poem

The first core text you will engage with in this unit is ‘I wandered lonely as a cloud’ by William Wordsworth.

1. Use the Think, Pair, Share thinking routine to guide a discussion about the poem’s title. Respond to the following:
2. What poetic devices are used in the title?
3. How does Wordsworth use the title to establish that personal experience will be central to the poem?
4. What does it mean to be ‘lonely as a cloud’?
5. What are the connotations of the words ‘wandered’, ‘lonely’ and ‘cloud’?
6. In your group, compose a title for a new poem using Wordsworth’s title as a model. Your sentence should follow Wordsworth’s structure – subject then verb then simile. Consider experimenting with synonyms (a synonym is a word that is either exactly or nearly the same as another) for the original:
7. ‘I meandered isolated like the evening star’

or, you could change the original entirely such as:

1. ‘I stumbled bewildered as a newborn deer.’
2. What would you expect to read about in a poem with the title your group composed?
3. What do you expect Wordsworth’s ‘I wandered lonely as a cloud’ to be about?
4. How does the title suggest that this poem will be a Romantic poem?

## Phase 3, resource 1 – glossary of terms in ‘I wandered lonely as a cloud’ by William Wordsworth

**Teacher note:** students use this glossary along with their discussion about the language in the title to make predictions about the poem. This will prepare students for the text by activating their interest and to develop initial understanding of the poem’s content and language.

Table 19 – glossary of terms in ‘I wandered lonely as a cloud’

|  |  |
| --- | --- |
| Term | Definition |
| o’er | Traditional shortening of ‘over’ that is no longer used |
| Vales | Traditional wording of ‘valley’ |
| host | A large gathering, used sometimes as a biblical reference to angels |
| daffodils | Yellow or golden flowers, the poem is sometimes called ‘Daffodils’ |
| glee | Overt happiness |
| gay | Traditionally used as a synonym for cheerful or carefree |
| jocund | Cheerful and light-hearted |
| oft | Traditional wording of ‘often’ |
| pensive | Engaged in deep or serious thought |

## Phase 3, activity 4 – sketch to stretch

**Teacher note:** Sketch to stretch (Glasswell et al. 2016) is a comprehension strategy that allows students to visualise and demonstrate their understanding of text through drawing. It values creativity, diverse perspectives and encourages discussion, it will assist in building the field for the in-depth analysis of the poetry in future lessons.

1. Listen to a reading of **Core text 1 – ‘I wandered lonely as a cloud’ by William Wordsworth.**
2. As you listen to the reading of the poem for a second time, draw images and symbols next to each stanza of the poem to demonstrate your understanding of the poem.
3. Share your sketches with a small group of your peers. Do you notice any commonly occurring images or symbols?
4. Return to the predictions that you made about this poem in **Phase 3, activity 3 – engaging with the title of the poem**. Were your predictions accurate? What themes are emerging?

## Phase 3, activity 5 – exploring the narrative of the poem

**Teacher note**: to support students to complete the following activity, you may need to model annotating the subject and predicate of a sentence. For example, in ‘The persona is feeling lonely’ identify that ‘the persona’ is the subject, and ‘is feeling lonely’ is the predicate.

**Student note: a sentence is a group of words containing a subject and predicate. It expresses a complete thought. A sentence fragment is a group of words that does not make a complete sentence; it may be missing a subject or a verb, or both. In analytical writing, which you will be required to do in your assessment task, it is important to always write using complete sentences.**

1. In the second column of the table, in the first row, italicise the subject in each sentence and highlight the predicate. The first sentence has been completed as an example.
2. In the second column, in the second row, identify complete sentences using ‘S’ and fragments using ‘F’. Edit the fragments so that they are complete sentences.
3. Complete the table by describing what is happening in the final 2 stanzas of the poem. Ensure that complete sentences are used.

Table 20 – exploring the narrative of the poem

|  |  |
| --- | --- |
| Stanzas or Sestets | Description of what is happening |
| I wandered lonely as a cloud  That floats on high o’er vales and hills,  When all at once I saw a crowd,  A host, of golden daffodils;  Beside the lake, beneath the trees,  Fluttering and dancing in the breeze. | The persona **is feeling lonely.** He wanders around the countryside. He suddenly sees a field of daffodils beside a lake and beneath trees. The daffodils are waving in the breeze. |
| Continuous as the stars that shine  And twinkle on the milky way,  They stretched in never-ending line  Along the margin of a bay:  Ten thousand saw I at a glance,  Tossing their heads in sprightly dance. | The daffodils are  The persona compares the daffodils to stars  There are so many daffodils that it seems that they seem to stretch on forever  Ten thousand daffodils  The daffodils in the breeze |
| The waves beside them danced; but they  Out-did the sparkling waves in glee:  A poet could not but be gay,  In such a jocund company:  I gazed—and gazed—but little thought  What wealth the show to me had brought: |  |
| For oft, when on my couch I lie  In vacant or in pensive mood,  They flash upon that inward eye  Which is the bliss of solitude;  And then my heart with pleasure fills,  And dances with the daffodils. |  |

1. Use the information in the right-hand column of the table to summarise the narrative of the poem in no more than 30 words. First, use simple sentences, then compound sentences then a complex sentence.

## Phase 3, resource 2 – form, rhyme structure and meter – PowerPoint

**Teacher note: Phase 3, resource 2 – form, rhyme structure and meter – PowerPoint can be downloaded from** [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)**.**

## Phase 3, activity 6 – form, rhyme structure and meter

**Student note:** as **you work through this Phase, you should add any poetic terms you have not defined previously to Phase 2, activity 4 – glossary of poetic devices. This will be an important resource for you to prepare for your Core Formative tasks later in the program.**

Using **Phase 3, resource 2 – form, rhyme structure and meter – PowerPoint**, complete the following questions in your English workbook.

1. Complete the table below to identify the 4 iambic feet in the second stanza of ‘I wandered lonely as a cloud’. The first line has been completed as an example. Please note, when reading the poem aloud to identify the feet, ‘as the’ in the first line should be read as one unstressed syllable.
2. In the second row, identify the stressed syllables by highlighting or underlining them.
3. Complete rows 3 to 6 by identifying the iambic tetrameter in the rest of stanza 2 of ‘I wandered lonely as a cloud’.

Table 21 – iambic tetrameter in ‘I wandered lonely as a cloud’

|  |  |  |  |
| --- | --- | --- | --- |
| Foot 1 | Foot 2 | Foot 3 | Foot 4 |
| Contin- | u**ous** | as the **stars** | that **shine** |
| And twink- | le on | the milk- | y way |
| They stretched | in **nev-** |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

1. How does the use of iambic tetrameter assist the persona in creating a feeling of walking or dancing?
2. Try reading the poem again using the beat of the iambic tetrameter, are there any lines that do not fit this meter? Do you think this was deliberate? Why?
3. Annotate your copy of the poem ‘I wandered lonely as a cloud’ to label:
4. the form features (such as the sestets)
5. the rhyming pattern, using letter coding (for example, ABABCC) to draw attention to the lines that rhyme
6. the meter, by identifying the number of syllables per line and which syllables are stressed.
7. How do the form, rhyme structure and meter make the poem easier to read? How does this then help the listener to understand the story being told through the poem?
8. How does the meter of the poem create a rhythm? How might this rhythm reflect the contents of the poem itself?
9. What connections can you see between the stylistic features of Romantic poetry and the context in which it was composed. In your response, make specific reference to the use of form, rhyme and meter.

## Phase 3, activity 7 – common sound devices in ‘I wandered lonely as a cloud’

**Student note:** in this activity you will build upon your glossary of poetic terms used throughout the program. This was first introduced in **Phase 2, activity 4 – glossary of poetic devices**. You will research the terms through the internet, a dictionary or other sources and transform them into your own words, find an example in the text and suggest a possible effect of the literary device.

Sound devices are a language and stylistic feature that writers use to make words sound more prominent in a piece of writing, impacting the meaning of a text. It is these devices that makes poetic writing sound different to prose writing. In the poem ‘I wandered lonely as a cloud’ Wordsworth uses examples of assonance, consonance and sibilance to place deliberate emphasis on specific words or phrases. Sound devices can create a feeling of unity between lines or even create a specific atmosphere, and mirror the theme, tone and emotion of the work.

Use the table below to:

1. provide definitions of the sound devices that are listed in the first column of the table
2. identify an example of each of the sound devices in the third column of the table.

Table 22 – common sound devices in ‘I wandered lonely as a cloud’

|  |  |  |
| --- | --- | --- |
| Sound device | Definition | Example in the poem |
| Assonance |  |  |
| Sibilance |  |  |
| Consonance |  |  |
| Alliteration |  |  |

## Phase 3, resource 3 – teacher annotations for common sound devices in ‘I wandered lonely as a cloud’

**Teacher note**: this resource has been provided to assist teachers to guide students in the challenging analysis of sound devices in this poem. In the gradual release of responsibility model, this resource is part of the guided phase of delivery. Use this resource with your professional judgement of the class you have before you.

Table 23 – teacher annotations for common sound devices in ‘I wandered lonely as a cloud'

|  |  |  |
| --- | --- | --- |
| Device | Example | Explanation |
| Assonance | When all at once I saw a crowd, / A host, of golden daffodils;  ‘Continuous as the stars that shine / And twinkle on the milky  beneath the trees, / Fluttering and dancing in the breeze | The repetition of the ‘o’ sounds, in ‘crowd’, ‘host’, ‘of’, ‘golden’ and ‘daffodils’ signals the dramatic and sudden appearance of the flowers. The sounds mimic the flowers as the ‘o’ sounds fight for space just as the daffodils do in the poem.  The use of the ‘i’ sound links to words that are related to the stars, such as ‘continuous’, ‘shine’, ‘twinkle’ and ‘milky’. The sound seems to blink on and off mimicking the celestial bodies.  The repetition of the ‘e’ sounds creates an internal rhyme, known as a half-rhyme, that mimics the musicality of dance it is describing. |
| Sibilance | In the second stanza there is an abundance of ‘s’ sounds such as ‘continuous as ... stars ... shine ... stretched ... thousand saw ... tossing ... sprightly’ | The impact of these sounds creates a sound of wind moving through the flowers, a breeze which makes them look like they are dancing. The ‘s’ sounds are so dense and close together that they mimic the volume of daffodils as well.  The third stanza has a similar effect of waves which makes them sparkle. |
| Consonance | I wandered lonely as a cloud (line 1)  Fluttering ... twinkle ... Ten thousand ... Tossing their ... sprightly | The ‘d’ sounds in the opening line join the 2 words together, linking the persona to the natural symbol of a ‘cloud’.  There is a massive number of ‘t’ sounds throughout the poem which creates musical or sonic cohesion and unity. The purpose of this is to reflect the beauty and unity of nature. |
| Alliteration | That floats on high o'er vales and hills, (line 2)  And dances with the daffodils. (line 24) | These instances of alliteration contribute to the poem’s musicality, drawing attention to certain words and phrases and enhancing the overall sensory experience for the reader. In the final line of the poem this serves to symbolically connect the heart of the persona to the natural world. |

## Phase 3, activity 8 – short answer response to sound devices

**Student note:** this task requires you to complete a question in response to ‘I wandered lonely as a cloud’. It is written like a question you might see in a formal examination. The mark value of 4 marks suggests that you should write using a paragraph structure and include at least 2 pieces of textual evidence in your response.

1. As a class, complete the planning table for the question below.

How does the poem ‘I wandered lonely as a cloud’ reflect the style and structure of poetry from the Romantic movement? In your answer, give at least 2 examples of sound or stylistic features and explain how they conform to the conventions of Romantic poetry. (4 marks)

1. Once your planning template has been completed, answer the question in paragraph form in your books.
2. Swap your answers with a peer and provide feedback using a 2 stars and a wish protocol.

Table 24 – planning table for sound device paragraph

|  |  |  |
| --- | --- | --- |
| Writing prompts | Example sentence starters | Student response |
| What is your argument? | William Wordsworth’s ‘I wandered lonely as a cloud’ reflects the style and structure of poetry from the Romantic movement by ... |  |
| Use evidence to support what you are claiming. You should use at least 2 pieces of evidence for this question. | An excellent example of how Wordsworth creates unity through musicality is ...  The use of an … rhyming structure in lines such as ... creates a sense of ...  The ... is a formal meter used in this poem, and this can be seen in … |  |
| How does the sound or stylistic devices used in ‘I wandered lonely as a cloud’ reflect the style and structure of poetry from the Romantic movement? | This poem aligns with the conventions of Romantic poetry because ...  Romantic poets used formal poetic structures to ... and these can be seen in ‘I wandered lonely as a cloud’ because … |  |

## Phase 3, resource 4 – modelled ‘C’ range response to the sound devices short answer question

**Teacher note:** you may wish to provide this sample to students after they complete their independent response to the question. Alternately, you could provide this sample to students before they compose their independent paragraphs as a model of the type of response they could compose. There are additional areas for improvement in this response outside of the feedback provided in the 2 stars and a wish protocol, such as the need for greater connection to the question throughout the paragraph. These areas for improvement could also be identified through a class discussion.

**Sample answer**

William Wordsworth’s ‘I wandered lonely as a cloud’ reflects the style and structure of poetry from the Romantic movement by using structured rhyme and meter. By repeating the same rhyme scheme for each stanza, a ABABCC rhyme, everyone can access the poem as it is easy to understand because the first- and third-lines rhyme and the fifth and sixth lines rhyme. For example, in stanza one, the words ‘cloud’ and ‘crowd’ rhyme and the words ‘trees’ and ‘breeze’ rhyme. The poem also uses iambic tetrameter which gives it a flowing rhythm and makes it easy to read and to listen to. This makes the poetry similar to poems from the Romantic movement.

**2 stars and a wish peer feedback – model**

* Star – you did a good job of identifying the rhyming scheme in the poem.
* Star – you used evidence from the poem to support your identification of the rhyming scheme.
* Wish – I wish that you had given evidence from the poem that shows the iambic tetrameter.

## Phase 3, activity 9 – figurative language in ‘I wandered lonely as a cloud’

**Teacher note**: as part of the [Our Plan for NSW Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education#:~:text=Our%20Plan%20for%20NSW%20Public%20Education%20outlines%20how%20we%20will,engagement%20with%20our%20education%20community.) and the focus area to Deliver outstanding leadership, teaching and learning, one agreed action is to ‘deliver effective teaching practices including explicit teaching and effective feedback underpinned by high expectations’. As part of the What works best 2020 update, the [Explicit teaching – Driving learning and engagement](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/research-reports/what-works-best-2020-update/explicit-teaching-driving-learning-and-engagement) was published on 8 April 2024.

One model of explicit teaching is the gradual release of responsibility. The gradual release of responsibility model begins with the teacher assuming a significant proportion of the cognitive load for the learning. Modelled instruction is when the teacher models how the task is completed with a particular emphasis on the skill, concept or knowledge focus. This section is when the teacher is saying ‘I do, you watch’. The next stage is guided practice when the student takes on significantly more responsibility with the teacher saying ‘we do’. Once the student is confident with the learning, they continue to practice independently. The teacher is present and available and is now saying ‘you do alone, and I will watch’.

The following activity draws upon the principles of the gradual release of responsibility. The table should be completed first by exploring the modelled answer with the class and teacher. The teacher should then demonstrate completing a second row in the table with contributions from the class as appropriate. Students then work with the class to complete a third row in the table. When students are confident, they move to completing the remaining rows independently.

**Student note:** as you work through this activity you should add any poetic terms you have not defined previously to **Phase 2, activity 4 – glossary of poetic devices**.

1. In small groups, read through ‘I wandered lonely as a cloud’ again, and label as many examples of figurative language as you can. Some specific figurative language devices you should look for include:
2. personification
3. simile
4. hyperbole
5. symbolism.
6. Fill out the table below by:
7. providing an example of each figurative language device used in the poem
8. explaining what meaning is communicated through the use of this figurative language device.
9. The first row has been completed as a model. Work with your teacher and class to complete the blank spaces in the symbolism row.
10. Work with your teacher and class to complete the simile row together.
11. Work with a peer to complete the hyperbole row.
12. The final row can be filled with a figurative language device of your choice – it may be a different example of a device you have already identified elsewhere in the poem.

Table 25 – figurative language, student examples in the poem

|  |  |  |
| --- | --- | --- |
| Language feature | Example | Explanation |
| Personification and simile | ‘I wandered lonely as a cloud’ | The persona likens themselves to a cloud using personification in the simile ‘lonely as’. However, this also gives the cloud the human quality of loneliness, something which it cannot possess. By making the persona and the cloud interchangeable Wordsworth begins the poem suggesting that humanity and nature are not separate but joined together. |
| Personification | ‘When all at once I saw a crowd, / A host, of golden daffodils’ |  |
| Simile |  |  |
| Hyperbole |  |  |
| Symbolism | Daffodils | The daffodils symbolise not just all of nature but humanity’s \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to nature. Romantic poetry is all about the \_\_\_\_\_\_\_\_\_\_\_\_\_\_nature has to transform its observer. Daffodils are also \_\_\_\_\_\_\_\_\_\_\_\_ of spring, which in turn symbolises renewal or \_\_\_\_\_\_\_\_\_\_\_\_\_. |
|  |  |  |

## Phase 3, resource 5 – teacher annotations for figurative language in ‘I wandered lonely as a cloud’

**Teacher note**: depending upon the class you have, teacher discretion should be used with the following resource. This could be handed out to students to complete their own annotations, or alternatively used by the teacher to model instruction for students.

Table 26 – teacher annotations for figurative language

|  |  |  |
| --- | --- | --- |
| Example | Language device | Explanation |
| ‘I wandered lonely as a cloud’ | Personification | The persona likens themselves to a cloud in a form of reverse personification through the simile ‘lonely as a cloud’. However, this also gives the cloud the human quality of loneliness, something which it cannot possess. By making the persona and the cloud interchangeable, Wordsworth begins the poem suggesting that humanity and nature are not separate but joined together. |
| ‘When all at once I saw a crowd, / A host, of golden daffodils’ | Personification | In this stanza, the persona uses 2 collective nouns ‘crowd’ and ‘host’ to explain the number of daffodils that he is seeing, both have human characteristics. ‘Crowd’ is obviously human, yet ‘host’ has a biblical reference associated with ‘angels’, such as used in ‘a host of angels’. Daffodils appear in England in spring and are seen as a symbolic change into this season. |
| ‘Fluttering and dancing in the breeze’ (line 6)  ‘Tossing their heads in sprightly dance’ (line 12) | Personification | The repeated reference to ‘dancing’ is an example of the flowers being given a human characteristic. Dance, especially for Romantic poets, was seen as an expression of joy within humble rural communities. It is also tied to spirituality and a sense of community. The possessive pronoun ‘their’ and the reference to ‘heads’ reveals how the persona feels like they are in the company of humans. |
| ‘The waves beside them danced’ | Personification | In this quotation the waves are given the ability to dance, suggesting that the persona and all aspects of the natural world are in rhythmic dance expanding his sense of unity and harmony with the universe. |
| ‘And then my heart with pleasure fills / And dances with the daffodils.’ | Personification | The final example of personification sees the persona and the daffodils unite completely as his heart ‘fills / And dances with the daffodils’. The joy the persona feels suggests that the experience has made a deep, almost spiritual connection to the daffodils. |
| ‘Continuous as the stars that shine / And twinkle on the milky way, / They stretched in never-ending line’ | Simile | Here the daffodils are compared to the limitless stars in the heavens, specifically the milky way. When Romantic poets reference celestial bodies, such as the stars, moon or sun they are also making a spiritual or religious reference as well. On a literal level, the persona is commenting upon the number of flowers, yet on a symbolic level, they are linking to something more universal, tying together their beauty with the inter-related nature of all existence. |
| ‘Ten thousand saw I at a glance’ | Hyperbole | It is obvious that the persona is not being literal, but exaggerating for effect. It serves the purpose of explaining the overwhelming feeling of abundance, that the persona is feeling. |
| Daffodils | Symbolism | The daffodils symbolise not just all of nature but humanity’s connection to nature. Romantic poetry is all about the power nature has to transform its observer. Daffodils are also symbolic of spring, which in turn symbolises renewal or life. |
| Stars | Symbolism | The persona links the daffodils to the stars, which in some ways is strange as stars tend to appear white more than a golden colour. Wordsworth, like many Romantic poets, uses celestial bodies such as stars, the moon or sun to link nature to the heavens and rather than just the earthly realm. |
| Waves | Symbolism | The persona likens the waves ‘dancing’ to the ‘daffodils’ which extends the reader’s perception that the whole of the natural world is ‘dancing’ in front of them. |

## Phase 3, activity 10 – short answer response to figurative language devices

**Teacher note**: the table in this activity draws on the Seldon method of structuring complex analytical sentences. This was introduced in **Year 10, Term 1 – Novel voices in Phase 4**, **resource 5 – Seldon Method or This does that for textual analysis** and additional support can be found on the [Literacy in secondary schools](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/secondary-literacy) webpage.

As part of the [Our Plan for NSW Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education#:~:text=Our%20Plan%20for%20NSW%20Public%20Education%20outlines%20how%20we%20will,engagement%20with%20our%20education%20community.) and the focus area to Deliver outstanding leadership, teaching and learning, one agreed action is to ‘deliver effective teaching practices including explicit teaching and effective feedback underpinned by high expectations’. As part of the What works best 2020 update, the [Explicit teaching – Driving learning and engagement](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/research-reports/what-works-best-2020-update/explicit-teaching-driving-learning-and-engagement) was published on 8 April 2024.

Connecting learning is an explicit teaching strategy where teachers actively support students to make connections within and across knowledge, skills and understanding as well as prior learning experiences.

The following activity supports students to develop and consolidate their analytical writing skills by revisiting the Seldon method for constructing complex sentences.

**Student note**: the table below uses the Seldon method of structuring complex analytical sentences, also known as ‘This… does that… doing that…’. You used this in the Novel voices program last term, and this is a structure that you should continue to develop and apply to future analytical writing.

**Activating prior knowledge**

1. What is the Seldon method? (Hint – this was explored in **Year 10, Term 1 – Novel voices.**)
2. How can using the Seldon method support you to construct complex analytical sentences?

**Composing analytically**

1. As a class, complete the ‘This… does that… doing that…’ table for the question below:

How does ‘I wandered lonely as a cloud’ demonstrate a Romantic perspective of the close connection between spirituality and the natural world? (6 marks)

1. Once your planning template has been completed, answer the question in paragraph form in your books.
2. Swap your answers with a peer and provide feedback using the 2 stars and a wish protocol.

Table 27 – using ‘This… does that… doing that…’ to construct sentences

|  |  |  |
| --- | --- | --- |
| This | Does that | Doing that |
| Wordsworth’s use of simile and personification in the opening line ‘I wandered lonely as a cloud’ … | … immediately establishes an emotional and experiential connection between the persona and the natural world, … | … resulting in a clear alignment with the ideals and representations of Romantic poetry. |
|  |  |  |
|  |  |  |
|  |  |  |

## Phase 3, resource 6 – using active and passive voice in analytical writing – PowerPoint

**Teacher note: Phase 3, resource 6 – using active and passive voice in analytical writing – PowerPoint** can be used to support teachers and students in this learning sequence. The slides are designed to be used in conjunction with **Phase 3, activity 11 – model response.**

## Phase 3, activity 11 – model response

**Teacher note**: this model response has been provided to guide students through the analytical writing process. Students first annotate and highlight the model response for specific analytical writing features and then apply those to their own response. The **Phase 3, resource 6 – using active and passive voice in analytical writing – PowerPoint** could be used to examine how active and passive voice can be used in analytical writing.

1. In pairs, read through the sample response below and annotate it by highlighting and labelling:
2. all the places that the question is addressed
3. where the ‘This… does that… doing that…’ sentence structure has been used
4. where active or passive voice has been used for effect
5. any areas where they think the response could be improved.
6. Once you have annotated the model response, annotate your own response using the 4 instructions above.

**Model response**

In ‘I wandered lonely as a cloud’, William Wordsworth uses figurative language devices in the poem to demonstrate the Romantic perspective of the close connection between spirituality and the natural world. The use of simile and personification by Wordsworth in the opening line ‘I wandered lonely as a cloud’ immediately establishes an emotional and experiential connection between the persona and the natural world, resulting in a clear alignment with the ideals and representations of Romantic poetry. By likening himself to a cloud, Wordsworth highlights that humans and nature are joined together. Additionally, Wordsworth’s personification of the daffodils, ‘fluttering and dancing in the breeze’, creates the image of daffodils having human qualities, highlighting how important the natural world is to him. Furthermore, use of the simile, by the poet, in the lines, ‘Continuous as the stars that shine / And twinkle on the milky way / They stretched in a never-ending line’, demonstrates the connection between humankind, nature and the spiritual world, suggesting that the daffodils are connected to the limitless stars in the heavens, specifically the milky way, just as we as humans are connected to the daffodils. Wordsworth’s emphasis on the close connection between spirituality and nature gives the audience the sense that there is something special and powerful about the natural world.

## Phase 3, resource 7 – preparing for short answer responses

**Teacher note:** resources have been produced by the English curriculum team that assist with students answering unseen questions. These are available in the [Shining a new (stage) light – Year 9, Term 2 program](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light) in **Phase 6, resource 5 – responding to unseen questions** and **Phase 6, resource 6 – responding to a 5-mark question.** The following resource explores ways that students can prepare for the task as effectively as possible. You may wish to print this resource and distribute to your class, or alternately display it on a whiteboard for discussion and note-taking.

In **Core formative task 2 – short answers to an unseen text** you will needto answer questions to an unseen text from the Romantic period. Your analysis of ‘I wandered lonely as a cloud’ and associated activities will prepare you for the short answers that you will be answering, however there are other strategies listed here as well.

**Preparing**

It is important to have a strong understanding of language forms and features used in written texts, it would be sensible to look back over the definitions of key poetic terms you have developed throughout the program in **Phase 2, activity 4 – glossary of poetic devices.**

In the practice task or examination when answering unseen questions:

* It is important that you consider the number of marks that the question has been allocated. For example, if a question is allocated 2 marks, you should not spend longer than 3 to 4 minutes on that question.
* Use the mark allocation to determine how much time to spend on your answer, usually 1 to 2 minutes per mark.
* The mark value should also inform how much evidence you need to include in your answer. For a 4 mark or higher question, you will need to respond in the form of a paragraph. The answer should have a clear topic sentence that directly engages with the key words of the question. Your paragraph should include multiple well-selected examples that support the answer to the question. You should use technical language and metalanguage (language forms, features and structures) in your discussion of the text.
* Read the questions first and highlight the key words, this way you will understand what you are looking for before you read the text itself.
* Read the unseen texts and make general notes such as what is the text about or what are the prominent ideas in the text?
* Analyse the poems for the specific questions asked. Questions could be on theme, language forms such as rhyming structures or meter, language devices such as metaphor or simile. Remember that a ‘how’ question will require a textual analysis such as the above and that you should provide one example and explanation per mark in the question. You should be able to underline where you’ve made a point and earned a mark, and its linked analysis comment.
* Plan your time and stick to your time limit. Remember, use the mark allocation to determine how much time to spend on your answer, usually 1 to 2 minutes per mark.

## Core formative task 2 – short answers to an unseen text

**Teacher note**: the reasons for the selection of this poem for this task have been explained in the Core formative tasks booklet. However, you may wish to choose a different or more accessible poem for this task, dependent on the needs of the students in your context. The task asks students to use inferential reading skills, if instruction is needed on this, detailed advice on reading strategies is given in our [Novel voices – Year 10, Term 1 program](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#Stage2)**,** such as **Phase 3, activity 4 – gist, analysis, synthesis, elaboration.** Students may also benefit from explicit instruction around the amount of time to allocate to different marks in an exam setting. This could be an opportunity to return to the Phase 6 resources in the [Year 9, Term 2 – Shining a new (stage) light](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light) program, which were also designed to support a formal examination. In particular, **Phase 6, resource 1 – directional verbs** and **Phase 6, resource 5 – responding to unseen questions** in the Year 9, Term 2 resource booklet contain advice on directional verbs and how long to spend on a question and what could be included in an answer, dependent on the mark value. A glossary has been provided below the poem, you may need to add or remove words from the glossary dependent on the language needs of your students. The words chosen here have been included as they are less common words, and understanding the meaning of these words may support students to complete their answers to the 2 questions. Examples of how some of these glossary terms have been used can be found in the sample answer for Question 2. For EAL/D learners in particular, including visuals of some of these terms such as ‘bower’, will assist student understanding.

**Student note**: this core formative task is intended to develop your understanding of the types of questions you might be asked in the short answer section of your examination, and how to respond to them. These questions require you to use your inferential reading skills to answer. The question starts with the word ‘how’. This means that to support your answer, you should make reference to a language or structural feature and provide textual evidence to support your answer.

To complete this core formative task:

1. Read the poem and complete the 2 questions that follow.
2. Use the marking criteria to allocate a mark to a peer’s work.
3. Read the sample full-mark responses provided.
4. Revise your own responses based on the knowledge you have gained from the marking criteria and from the sample responses.

### ‘Night’ by William Blake

The sun descending in the west,

The evening star\* does shine;

The birds are silent in their nest,

And I must seek for mine.

The moon, like a flower

In heaven’s high bower\*,

With silent delight,

Sits and smiles on the night.

Farewell, green fields and happy grove\*,

Where flocks have ta’en delight.

Where lambs\* have nibbled, silent move

The feet of angels bright;

Unseen they pour blessing,

And joy without ceasing,

On each bud and blossom,

And each sleeping bosom.

They look in every thoughtless nest

Where birds are covered warm;

They visit caves of every beast,

To keep them all from harm:

If they see any weeping

That should have been sleeping,

They pour sleep on their head,

And sit down by their bed.

When wolves and tigers howl for prey,

They pitying stand and weep;

Seeking to drive their thirst away,

And keep them from the sheep.

But, if they rush dreadful,

The angels, most heedful\*,

Receive each mild spirit,

New worlds to inherit.

And there the lion’s ruddy\* eyes

Shall flow with tears of gold:

And pitying the tender cries,

And walking round the fold:

Saying: ‘Wrath by His\* meekness\*,

And, by His health, sickness,

Are driven away

From our immortal day.

‘And now beside thee, bleating lamb,

I can lie down and sleep,

Or think on Him who bore thy name,

Graze after thee, and weep.

For, washed in life’s river,

My bright mane for ever

Shall shine like the gold,

As I guard o’er the fold.’

**Glossary**

evening star – the first star that appears in the sky each night, which is actually the planet Venus

bower – a shady or leafy shelter in a natural setting

grove – a group of trees situated closely together

lamb – the lamb is a symbol used in Christianity to symbolise innocence and sacrifice, often associated with Jesus. It is often contrasted against the lion, which represents God’s strength and power

heedful – attentive or mindful of others

ruddy – a reddish colour

meekness – gentleness or mildness

his – the capitalised His and Him are references to God

#### Question 1

How does the poem ‘Night’ reflect the style and structure of poetry from the Romantic movement? In your answer, give at least 2 examples from the poem. (4 marks)

|  |
| --- |
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#### Question 2

How does ‘Night’ demonstrate a Romantic perspective of the close connection between spirituality and the natural world? (6 marks)

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### Marking criteria

**Teacher note**: distribute this marking criteria after students have completed their own responses to the questions. This could also be an opportunity to explore the different descriptors in the criteria for different marks. The resource booklet for [Year 10, Term 1 – Novel voices](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices) contains the activity **Phase 2, activity 8 – word clines**, which could be useful for this purpose. This could also pose an opportunity to co-construct marking criteria with students rather than providing them with a pre-written one. If you choose to co-construct, the criteria below could be used as a guide.

**Student note**: knowing how a marking criteria is used will support you in developing an understanding of what you should be including in your answer.

#### Question 1

How does the poem ‘Night’ reflect the style and structure of poetry from the Romantic movement? In your answer, give at least 2 examples from the poem. (4 marks)

Table 28 – marking criteria for Question 1

|  |  |
| --- | --- |
| Mark value | Marking criteria |
| 4 marks | * Demonstrates a developed understanding of the style and structure of Romantic poetry * Effectively explains how the poem’s language and stylistic features conform to the conventions of Romantic poetry * Supports ideas with well-chosen textual evidence |
| 3 marks | * Demonstrates an understanding of the style and structure of Romantic poetry * Explains how the poem’s language and stylistic features conform to the conventions of Romantic poetry * Supports ideas with relevant textual evidence |
| 2 marks | * Demonstrates some understanding of the style and structure of Romantic poetry * Describes the poem’s language and stylistic features * Attempts to support answer with textual evidence |
| 1 mark | * Attempts to describe the poem’s language and stylistic features |

#### Question 2

How does ‘Night’ demonstrate a Romantic perspective of the close connection between spirituality and the natural world? (6 marks)

Table 29 – marking criteria for Question 2

|  |  |
| --- | --- |
| Mark value | Marking criteria |
| 5–6 marks | * Demonstrates a thorough understanding of the ways that the poem reflects a Romantic perspective of the close connection between spirituality and the natural world * Analyses the language and structural features of the poem to effectively interpret meaning * Demonstrates effective control of language and structure appropriate to audience and purpose |
| 3–4 marks | * Demonstrates a sound understanding of the ways that the poem reflects a Romantic perspective of the close connection between spirituality and the natural world * Analyses the language and structural features of the poem to explain meaning * Demonstrates control of language and structure appropriate to audience and purpose |
| 1–2 marks | * Demonstrates some understanding of the poem * Attempts to explain language features of the poem * Demonstrates limited control of language and structure |

### Sample answers

**Teacher note**: these sample answers have been provided as a guide for what could constitute a full-mark answer. However, you may find it valuable to complete the examination at the same time as students and to share your own responses with your class. This will give you an opportunity to focus on including specific language or grammatic features into your answer that your class may need explicitly modelled to them. It will also provide evidence of what type of answer could be composed within the time confinements of the examination conditions.

#### Question 1

How does the poem ‘Night’ reflect the style and structure of poetry from the Romantic movement? In your answer, give at least 2 examples from the poem. (4 marks)

##### Sample answer

Romantic poetry was renowned for its uses of rhyme and rhythm and consistent stanza lengths to provide a clear structure for readers. These features are evident within the poem ‘Night’ by William Blake. Each stanza in this poem is 8 lines long and there is a clear ABABCCDD rhyme structure in each stanza, for example, ‘grove … delight … move … bright … blessing … ceasing … blossom … bosom’ in the second stanza. Moreover, the poem is mostly consistent with alternating numbers of syllables in each line to help maintain a consistent meter for the audience. Romantic poetry also features natural imagery as a significant language feature, and this is evident in the Blake poem. The celestial imagery in ‘sun … evening star … the moon’ in the first stanza supports the title ‘Night’ and immediately demonstrates to the audience that this poem uses stylistic features that were common to Romantic poems. ‘Night’ therefore conforms to the style and structure of Romantic poetry.

#### Question 2

How does ‘Night’ demonstrate a Romantic perspective of the close connection between religion and the natural world? (6 marks)

##### Sample answer

‘Night’ by William Blake represents a Romantic perspective on the close connection between religion and the natural world through its natural setting and religious symbolism. The poem opens with references to celestial bodies in ‘sun … evening star … the moon’ and the moon is closely connected to religion as it sit’s ‘In heaven’s high bower’. ‘Bower’ is a reference to a shelter in a natural setting, and ‘heaven’ being the setting from which the personified moon ‘sits and smiles on the night’ makes it clear to the audience that Blake closely connects the beauty and purity of nature with religion. This is further emphasised through the poem as it progresses through the journey taken by ‘silent move/ The feet of angels bright’. As the angels visit a range of different animals, including the ‘lion’ and the ‘lamb’ which are symbolic of strength and innocence in Christian faith, they soothe the creatures and protect the sheep from harm. These protective actions, which take place in the natural setting of ‘green fields… happy grove … nest … caves’, are aligned with the Romantic perspective of God’s protection of innocent creatures, including humanity. Therefore, the poem very clearly reinforces a Romantic perspective of the close connection between religion and the natural world.

# Phase 4 – deepening connections between texts and concepts

The ‘deepening connections between texts and concepts’ phase provides opportunities for students to deepen their understanding of Romantic poetry. Students explore how the contextual experiences of the composer are represented within their poems. Through a close study of Blake’s poem ‘London’, students explore how the poem was shaped by his personal experiences and influenced its theme and tone. They explore the ways Romantic writers use poetic forms and structures to communicate complex ideas. Students examine the poetic features of the poem, focusing on the use of allusion and musicality to shape the reader’s response.

Students experiment with a range of analytical responses to inform their own compositions. They apply their knowledge of constructing analytical sentences to demonstrate their understanding of the poem in preparation for the formal assessment task. A deepening understanding of using evidence and the language of analysis is refined.

## Phase 4, resource 1a – using noun groups to develop academic writing – PowerPoint

**Teacher note: Phase 4, resource 1a – using noun groups to develop academic writing – PowerPoint** can be used to support teachers and students in this learning sequence. The slides are designed to be used in conjunction with **Phase 4, activity 1 – using noun groups to develop academic writing**. This resource can be **downloaded from** [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)**.**

## **Phase 4, resource 1b – supplementary slides for using noun groups to develop academic writing – PowerPoint**

**Teacher note: Phase 4, resource 1b – supplementary slides for using noun groups to develop academic writing – PowerPoint** provides additional examples and activities for students who may need further practice and support. This resource can be **downloaded from** [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)**.**

## Phase 4, activity 1 – using noun groups to develop academic writing

**Teacher note**: the following activity serves 2 purposes – it prepares students for the analytical writing demands of the assessment task and supports them to develop their understanding of the context of the Romantic movement. **Phase 4, resource 1a – using noun groups to develop academic writing – PowerPoint** should be used in conjunction with this activity. This resource can be **downloaded from** [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)**.** It contains a number of slides that may be hidden or adapted depending on the needs of your class. The activity below, Identifying appositives, is an example of how the activities on the slides can be adapted to create a worksheet for students. This PowerPoint may be one that you return to throughout the program to focus on a different skill. The Identifying appositives activity is adapted from slides 15 to 30.

**Student note**: in Part 2 of your examination, you will be required to write an extended analytical response to Romantic poetry. The following activity will support you to understand how you can use noun groups and elaborated noun groups to strengthen your academic writing voice.

**Definitions of essential terminology – matching activity**

1. Match the essential terminology in the first column with the example in the second column in the table below.

Table 30 – essential terminology matching activity

|  |  |
| --- | --- |
| Essential terminology | Example(s) |
| Noun | Artist and poet, William Blake believed that people should ‘make your own rules or be a slave to another man’s’. |
| Noun group | In the world of Romantic poetry, the great poets of the time were concerned with the emotions of love, passion and longing. |
| Appositive | Romantic poets were concerned with the emotions of love, passion and longing. They conveyed heartfelt sentiments, aspirations and imagination. |
| Low lexical density | Poetry, nature, William Wordsworth |
| High lexical density | Brilliant female poets |

**Identifying appositives**

1. Use a highlighter to select the sentence that correctly identifies the appositive in bold:
2. **William Wordsworth**, a renowned Romantic poet, is best known for his poem, ‘I wandered lonely as a cloud’.
3. William Wordsworth, **a renowned Romantic poet**, is best known for his poem, ‘I wandered lonely as a cloud’.
4. William Wordsworth, a renowned Romantic poet, **is best known for his poem**, ‘I wandered lonely as a cloud’.
5. William Wordsworth, a renowned Romantic poet, is best known for his poem, ‘**I wandered lonely as a cloud’.**
6. Use a highlighter to identify the appositive in each of the following sentences:
7. William Blake, a revolutionary poet and artist of the Romantic movement, challenged societal norms through his visionary works.
8. Romantic poet, William Blake, believed that people should ‘make their own rules or be a slave to another man’s’.
9. Blake’s poem, ‘Night’, is laden with references to nature and the natural world.
10. In the poem, ‘Night’, Blake reimagines night as an uncommonly positive, liminal space where the spiritual and material come into contact.

**Identifying noun groups in a paragraph**

You may recognise the following paragraph from **Phase 3, activity 7 – common sound devices in ‘I wandered lonely as a cloud’**.

1. Use a highlighter to identify the noun groups in the paragraph. (Hint – look for the nouns, then examine the words or phrases that are grouped with them to add detail, specificity or description.)

Sound devices are a language and stylistic feature that writers use to make words sound more prominent in a piece of writing, impacting the meaning of a text. It is these devices that makes poetic writing sound different to prose writing. In the poem ‘I wandered lonely as a cloud’ Wordsworth uses examples of assonance, consonance and sibilance to place deliberate emphasis on specific words or phrases. Sound devices can create a feeling of unity between lines or even create a specific atmosphere, and mirror the theme, tone and emotion of the work.

**Identifying noun groups that convey interpretation and understanding of a text**

You may recognise the following paragraph from **Phase 3, activity 11 – model response**.

1. Use a highlighter to identify the noun groups in the paragraph. (Hint – look for the nouns, then examine the words or phrases that are grouped with them to add detail, specificity or description.)
2. Underline the noun groups that convey an interpretation and understanding of the poem and Romantic poetry generally.

In ‘I wandered lonely as a cloud’, William Wordsworth uses figurative language devices in the poem to demonstrate the Romantic perspective of the close connection between spirituality and the natural world. Wordsworth’s use of simile and personification in the opening line ‘I wandered lonely as a cloud’ immediately establishes an emotional and experiential connection between the persona and the natural world, resulting in a clear alignment with the ideals and representations of Romantic poetry.

**Using noun groups to develop academic writing**

1. Read the paragraph in the table below.
2. Complete the paragraph by adding noun groups to fill in the gaps and re-writing the last 2 sentences.

Table 31 – modelling elaborated noun groups

|  |  |
| --- | --- |
| Sample paragraph | Paragraph with elaborated noun groups |
| William Wordsworth’s ‘I wandered lonely as a cloud’ reflects the style and structure of poetry from the Romantic movement by using structured rhyme and meter. By repeating the same rhyme scheme for each stanza, an ABABCC rhyme, everyone can access the poem. The poem also uses iambic tetrameter which gives it a flowing rhythm and makes it easy to read and to listen to. This makes the poetry similar to poems from the Romantic movement. | William Wordsworth’s **seminal ‘I wandered lonely as a cloud’** reflects the **distinctive style** and structure of poetry from the Romantic movement by using **highly structured** and **regular rhyme** and meter. The repetition of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ rhyme scheme for each stanza, an ABABCC rhyme, allows everyone to access the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ poem. |

## **Phase 4, resource 1c – summarising politics, freedom and revolution in the Romantic period – PowerPoint**

**Teacher note: Phase 4, resource 1c – summarising politics, freedom and revolution in the Romantic period – PowerPoint** can be used to support teachers and students in this learning sequence. The slides are designed to explicitly teach the summarising skills required for the following activity.

## **Phase 4, activity 2 – exploring politics, freedom and revolution in the Romantic period jigsaw**

**Teacher note:** the following activity uses **Pre-reading resource 1 – exploring politics, freedom and revolution in the Romantic period** and is complemented by **Phase 4, resource 1a – using noun groups to develop academic writing – PowerPoint**. The success criteria for this sequence have been differentiated to enable a range of levels of success – level 1 represents what all students should be able to achieve by the end of the sequence while level 2 and 3 represent how success could be measured for students requiring greater challenge. In the below [jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=4845d2f6-2e8c-a616-a0a5-9b0bdc0056e4) activity, arrange students into groups and allocate each group one paragraph. Consider printing the text and cutting the paragraphs up so that they can be easily distributed. Students work with their group to summarise the paragraph into 3 to 5 bullet points using no more than 20 words. Space has been provided in the table below. Groups are then re-formed with one ‘expert’ from each paragraph. Students take turns to lead the discussion sharing the information from their paragraph. Other group members take notes from the discussion in their summary tables.

In this activity you will deepen your understanding of the context of the Romantic movement.

1. Your teacher will revise strategies for summarising the first paragraph of ‘**Exploring politics, freedom and revolution in the Romantic period’.**
2. The class will be arranged into groups of 4 to 6 members. Each group will be allocated one of the remaining paragraphs from the text **‘Exploring politics, freedom and revolution in the Romantic period’.**
3. In your group, read the paragraph and work together using the strategies demonstrated by your teacher to summarise the information in no more than 5 bullet points using no more than 20 words for the summary.
4. Groups will then be re-formed so that there is at least one member who looked at each paragraph with their original group. You will be the ‘expert’ on the information in the paragraph that you explored with your first group.
5. In your second group, each group member will take turns to lead the discussion about the context of the Romantic movement. Use the summary notes that you made with your first group to help you to share your understanding with your peers.
6. Everyone returns to their original group and shares their understanding of the paragraph that they explored with their alternate group. Make summary notes to help build your understanding of the context of the Romantic movement.
7. Compare your summary notes with those made by the members of your original group. Add to your notes anything that you missed.

**Exploring politics, freedom and revolution in the Romantic period**

**Paragraph 1**

The Romantics are famously remembered for their poetry that engages with nature, childhood, the sublime and celebrates the individual. This is certainly the case with the poems we have looked at so far in this program. However, these representations of nature, freedom and childhood also allowed them to pursue and expand their ways of thinking. Some poets such as William Blake and Percy Bysshe Shelley were quite open with their political opinions, while others such as John Keats, William Wordsworth and Samuel Taylor Coleridge were more masked in their discussion of politics. It is also important to note that these poets are predominantly men, however, there were brilliant female poets of the age such as Joanna Baillie, Anna Letitia Barbauld, Felicia Hemans, Mary Robinson, Anna Seward and Charlotte Smith.

**Paragraph 2**

Percy Bysshe Shelley believed that poets were the ‘unacknowledged legislators of the world’, meaning that poets had an important social and political role as much as an artistic one. Artist and poet, William Blake believed that people should ‘make your own rules or be a slave to another man’s’ (Blake 1820) and that industrialisation was a negative ‘transformation of the world’. His poetry repeatedly questions the rapid industrialisation of England, which resulted in people moving from the country into city slums. These slums had no facilities, meaning that the streets were covered with waste that contaminated the water. The cities and new manufacturing plants employed child labour and had no forms of worker protection, with shifts often running 12 to 16 hours, seven days a week, he referred to them and the system that supported it as ‘Satanic Mills’ (Blake 1820). Blake’s work reflects the human cost of the Industrial Revolution.

**Paragraph 3**

The French Revolution had a profound impact on Romantic writers. As the Revolution unfolded, the absolute monarchy that had ruled France for centuries collapsed within 3 years. The Revolution was caused by the oppression of the poor and middle classes by the ruling elite. The French philosopher Jean-Jacques Rousseau put it succinctly as ‘Man is born free and everywhere he is in chains’ and that the only way to break free was through revolution. The image of being ‘chained’ is repeated throughout the age, Shelley wrote that ‘before man can be free, and equal, and truly wise, he must cast aside the chains of habit’. This shift resulted in a transformation of society, although it did not lead to a revolution in England itself. The working class welcomed this change. The promise of a brighter future resonated with many people. The newfound freedom allowed ordinary people not only to live justly but also to think and express themselves freely. For Romantic poets, this resulted in a celebration of the natural world, beauty, childhood and everyday people.

**Paragraph 4**

However, the atrocities that appeared with the creation of the First Republic, or France’s new democratic government, designated as the ‘Reign of Terror’, soon brought a sense of disillusionment for the Romantics. Far from a revolution, between 1793 and 1794, the revolution became violent. The idealism, and the disappointment of the French Revolution, was a particular preoccupation of the Romantics. The Romantics were both obsessed with and plagued by the politics of the age. In England, society was brutal in its repression of any suggestion of revolution and the overturning of the Monarchy, and Romantic poets retreated into symbolism and allusion.

Table 32 – bullet point summary of ‘Exploring politics, freedom and revolution in the Romantic period’

|  |  |
| --- | --- |
| Exploring politics, freedom and revolution in the Romantic period | Summary |
| Paragraph 1 | Romantic poetry – nature, childhood, sublime, freedom, individual  Expand thinking and political opinions; some masked discussion  Poets – Blake, Shelley, Keats, Coleridge |
| Paragraph 2 |  |
| Paragraph 3 |  |
| Paragraph 4 |  |

## Phase 4, activity 3 – check your understanding of Romanticism

1. Read through the questions below using the information provided in **Phase 4, activity 2 – exploring politics, freedom and revolution in the Romantic period jigsaw**.
2. Answer using full sentences (incorporating the question into your answer). Challenge yourself to add detail to your answer. Each question requires 2 to 3 sentences to answer it well. Respond to the following questions:
3. What were the key values or ideals of the Romantic period?
4. How did Romantic poets view the Industrial Revolution?
5. What impact did the French Revolution have on Romantic writers?
6. Why did Romantic poets retreat ‘into symbolism and allusion’ following the creation of the First Republic in France?

**Extend yourself**

To extend your knowledge and understanding of Romanticism, choose one of the questions below and answer in a paragraph response, using as much detail as possible. Usethe information provided in **Phase 4, activity 2 – exploring politics, freedom and revolution in the Romantic period jigsaw,** your bullet point summaries and your answers to the questions above to inform your response. This can be completed in your English workbooks.

1. How were the Romantic ideals of freedom, the beauty of nature and celebration of simplistic rural life compatible with or similar to the social and political upheaval that was going on at the time?
2. Did Romantic poets see their role as political and social, or simply artistic? Explain using quotations from the poets themselves.
3. What did Romantic poets think about the impact of industrialisation on the social fabric of their world?
4. How did the French Revolution impact on the poetry of the Romantic movement in a positive way?
5. What aspects of the Romantic movement are similar to or different in today’s world?

## Phase 4, activity 4 – pre-reading activity

**Teacher note**: to complete the following activity, access the image that accompanies Blake’s ‘London’ on [William Blake’s Songs of Innocence and Experience](https://www.tate.org.uk/art/artists/william-blake-39/blakes-songs-innocence-experience#:~:text=SONGS%20OF%20EXPERIENCE%3A%20LONDON) webpage. Display the image without the poem – either print the image or create a screenshot of it so that students can make predictions about the poem based on the image before they read the text.

William Blake was not only a poet but also a painter and printmaker. His artistic endeavours spanned a wide range of media, including relief etching, engraving and watercolour.

1. View the artwork that accompanies Blake’s poem ‘London’.
2. The first column in the table below identifies a range of features in the illustration. In the second column, record what you see in relation to this feature.
3. In the third column, make a prediction about the poem based on your observations recorded in the second column. You may also wish to include your ideas on how you think Blake feels about London in general. The second row has been completed as a model.

Table 33 – prediction activity table

|  |  |  |
| --- | --- | --- |
| Text feature | What I see | Prediction |
| Title of the poem |  |  |
| Illustration 1 – the old man and child | I see an old man, who looks very tired being guided by a young child in a city that I believe is London. | I think the child will be taking the man on a walk through London. |
| Colours used |  |  |
| Illustration 2 – the fire |  |  |
| Colours used |  |  |
| Orientation – what parts of the drawing standout that affect your understanding of it? |  |  |

## Phase 4, activity 5 – reading in context

**Teacher note:** it would be worthwhile showing students an image of how Blake’s ‘London’ was presented to the public when it was originally published in 1794. This can be done by projecting the image found on [William Blake’s Songs of Innocence and Experience](https://www.tate.org.uk/art/artists/william-blake-39/blakes-songs-innocence-experience#:~:text=SONGS%20OF%20EXPERIENCE%3A%20LONDON).

**Student note**: in the activities below, reference is made to the process of ‘skimming and scanning’, this technique is a method to quickly get the main idea of a text without reading it in depth. Alternatively, you could also try scanning the text, this is when you look over a text quickly, line by line, hunting for key words. It’s a useful skill to use when you need answers to specific questions. Remember that the central ideas of Romantic poetry focus upon humanity’s connection to nature and the belief that everyone is equal. You could also refer to **Phase 2, activity 1 – Romanticism concept map.**

The poem ‘London’ was originally published alongside an artwork in 1794. You can read a typed version of the poem in **Core text 2 – ‘London’ by William Blake.**

1. Complete the following steps to consider your first impressions of the poem.
2. Scan the poem with your eyes and read the first few sentences – what type of poem is it (free verse, sonnet, haiku …)?
3. Skim read the poem. This means reading each stanza to get the main ideas. Note what you think it is about.
4. Examine the poem and the title of the poem. Note what it tells you about the focus of the poem and the ideas it might explore.
5. Read the poem and highlight any unfamiliar terms. Mark passages that you find confusing with question marks and make note of what you find confusing.
6. Now listen to a reading of the poem. Do this without reading along so that you can grasp the overall mood of the poem, and Blake’s use of sound devices.
7. Following along with your written copy, listen to the poem for a second time. Note down any thoughts you have about how this poem links to Romantic ideas and values. You could add to or refer to your concept map developed in **Phase 2, activity 1 – Romanticism concept map.**
8. Read through the model response below and circle or highlight the words that help evaluate the success of the predictions made:

In the first illustration, I see an old man, who looks very tired, being guided by a young child in a city that I believe is London, because the name of the city is written at the bottom. I thought the poem might be about the child taking the old man on a walk, through London, because the child seems to be pulling the man’s clothes like he wants him to move forward. While I accurately predicted that the poem takes place in London, I misinterpreted that the poem would be about an old man and child walking through the city rather than it being about the poor conditions people had to suffer in when living in London in the 18th century.

1. Use evaluative language from the word cline below to evaluate how your reading of the poem changed or developed your interpretation of the illustrations from **Phase 4, activity 4 – pre-reading activity**. How successful were you in predicting what the poem was about? Respond to this question in your English workbook. You may need to adapt some of the words from the word cline to suit your sentence. You may also need to refer to **Phase 4, resource 2 – clarification of key words** if you do not understand any of the terms used by Blake. Remember to compose your response using a full sentence. This is where you incorporate the question into your response.

Table 34 – evaluative language word cline (most accurate to least accurate)

|  |  |
| --- | --- |
| Evaluative language word cline | Example of how this can be used in a sentence |
| Precise | I was precise in my predictions … |
| Insightful | I made an insightful predication that … |
| Accurate | I accurately predicted what Blake’s poem was about … |
| Correct | I was correct when I predicted that … |
| Partially | I was partially correct when I thought the illustrations … |
| Misinterpret | I misinterpreted the illustration because … |
| Unsuccessful | I was unsuccessful when I made the predication that … |

**Connotation**

1. Connotation refers to the additional emotional or cultural associations that a word or phrase carries beyond its literal or explicit meaning. These associations can be either positive, negative or neutral depending on the context and cultural understanding.
2. Complete the table below, finding as many words as you can from the poem with positive, negative or neutral connotations. Some examples of each have been provided to get you started.

Table 35 – finding connotations in the poem ‘London’

|  |  |  |
| --- | --- | --- |
| Positive | Negative | Neutral |
| youthful | marks | man |
|  | weakness | hear |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

1. What were the dominant connotations of the words present in the poem? Write your answer as a full sentence in your English workbook.

**Student note**: there is only one word that could have a positive connotation which is ‘youthful’, yet this is compromised by the usage of ‘youthful Harlots’ in the next word. In the last question it could be suggested that the neutral usage of terms such as ‘street, flow, meet, Man and hear’ are transformed into negative connotations that reflect the central thematic concerns of oppression and misery. For example, in context, ‘street’ becomes the place where individual suffering is magnified, ‘meet’ becomes a series of people who are brutalised by society and ‘hear’ becomes the voices of all those oppressed.

1. What is the impact on the overall atmosphere of the poem due to this unbalanced usage of connotation? Write your answer in 2 to 3 full sentences in your English workbook.
2. Explain the impact unbalanced connotations have on neutral connotations in the poem. Does it change a reader’s view of the words? Write your answer in 2 to 3 full sentences in your English workbook.

## Phase 4, resource 2 – clarification of key words

**Teacher note**: you may wish to use this resource in a variety of ways, for example, you could adapt this to create a spaghetti match activity or an information gap activity. The Frayer diagram discussed previously could be repeated to enhance students’ knowledge of this model. Alternatively, you may want to ask students to try and use contextual clues independently to identify the meanings of the words themselves. This could be an invaluable skill to learn for unfamiliar language that they encounter in the examination later in the program.

Table 36 – clarification of key words

|  |  |
| --- | --- |
| Word | Definition |
| wander | Walk in a leisurely or aimless way |
| charter'd | Owned, a charter is a paper or contract confirming the rights, responsibilities and privileges of owners |
| Thames | The central river that moves through London |
| mind-forg'd manacles | Manacles are a type of physical restraint, like handcuffs |
| Chimney-sweepers | A person (usually a small child) whose job was cleaning out the soot from chimneys, at times causing death |
| hapless | Unfortunate |
| thro | Old spelling of ‘through’ |
| Harlots | Prostitutes |
| Blackning | A shortened version of ‘blackening’ |
| blights with plagues | Impacts with disease |
| hearse | A vehicle (in this case, horse drawn) for conveying the coffin at a funeral |

## Phase 4, activity 6 – rhyming structure, form and meter of ‘London’

**Teacher note:** prosody pattern in poetry refers to the use of meter, rhyme and the sound and pattern of words. It is through these devices that a poet creates musicality, cadence and emphasis on certain elements within the poem. Teachers should try to emphasise this through a choral reading whereby students read aloud and attempt to ascertain the natural flow created by the formal structure of the poem.

1. Use the table below to identify, annotate and explain the effect of the form, rhyming structure and meter in William Blake’s ‘London’:
2. **Rhyming scheme** – identify the rhyming scheme using a new letter for each end rhyme used within the poem. The first stanza has been done for you. You can see we have assigned the letter A to the ‘-eet’ sound within ‘street’ and ‘meet’, and the letter B to the ‘-ow’ and ‘-oe’ sound within ‘flow’ and ‘woe’. Note the effect of this rhyme scheme in the table. In particular, use the rhyme scheme to consider the likely persona of the poem – the old man, the child or both?
3. **Form –** annotate the main senses (sight or sound) being used in each 4-line stanza, also known as a quatrain. Each quatrain focuses upon either what the persona sees or hears as they move through the city of London. Note the effect of this structure in the table.
4. **Acrostic poem –** highlight Blake’s use of an acrostic poem within one of the quatrains of the poem. An acrostic poem is when the first letter of each word at the start of each line spells out a word or phrase. Note the effect of this structure in the table.
5. **Meter** – annotate the stressed and unstressed syllables in each line and identify the meter of each stanza. Note any shifts in the meter. For example, the first 3 lines are written in iambic tetrameter, which is a rhythmical pattern of 4 iambic (da-DUM) feet per line. However, this changes to trochaic (DA-dum) tetrameter, where the first syllable is stressed and the second syllable is unstressed. Note the effect of this meter in the table. In your annotations, consider the sounds that the meter mimics, such as walking or limping.
6. **Caesura** – circle any examples of caesura in the poem. Caesura refers to pauses created by punctuation or structural markers in a text, such as the use of punctuation marks including full stops, exclamation marks, commas or colons within lines of poetry. Caesura does not include examples at the end of the line of poetry, just near the middle. Note the effect of this feature in the table. In particular, pay attention to the words or phrases where the reader is directed to pause for dramatic effect.
7. **Enjambment** – highlight an example of enjambment used in the poem. Enjambment is a poetic device where a line of poetry carries its idea or thought over to the next line without a grammatical pause. It’s like a graceful leap from one line to the next, without stopping to catch its breath. Enjambment has the effect of encouraging the reader to continue from one line to the next, it can be used to emphasise a specific word or phrase and usually causes the pace of the poem to increase, having impact on the cadence or rhythm of the poem. Note the effect of this feature in the table. Pay close attention to the final stanza and how enjambment is used here to expand upon the central idea of the text.
8. **Cadence** – make note of how the poem ‘sounds’ when read aloud. Cadence refers to the natural rhythm, rise and fall of the reader’s voice when reading a poem. It is created through the composer’s selective arrangement of words, rhyme and meter. It is best understood when read aloud. In particular, pay attention to the meter, caesura, enjambment and rhyming structure.

Table 37 – rhyming structure, form and meter of ‘London’

|  |  |  |
| --- | --- | --- |
| Stanzas or Quatrains | Annotation of forms and features | Explanation of effect |
| I wander thro’ each charter’d street, (A)  Near where the charter’d Thames does flow. (B)  And mark in every face I meet (A)  Marks of weakness, marks of woe. (B) |  |  |
| In every cry of every Man,  In every Infants cry of fear,  In every voice: in every ban,  The mind-forg’d manacles I hear |  |  |
| How the Chimney-sweepers cry  Every blackning Church appalls,  And the hapless Soldiers sigh  Runs in blood down Palace walls |  |  |
| But most thro’ midnight streets I hear  How the youthful Harlots curse  Blasts the new-born Infants tear  And blights with plagues the Marriage hearse |  |  |

## Phase 4, activity 7 – writing scaffold for sound devices

1. Use the ‘because, but, so’ sentence scaffold in the table below to scaffold an answer to the following question. One section has been completed for you for guidance.

How does the use of sound devices by Blake in ‘London’ influence our understanding of what the persona sees and hears on the streets of London?

Table 38 – ‘because, but, so’ sentence scaffold

|  |  |
| --- | --- |
| Suggested stem | Because, but, so sentence scaffold |
| Blake uses a simplistic ABAB rhyming scheme in his poem ‘London’ ... | * because it challenges the reader to see through the eyes of a child and question the pain, misery and oppression they will inherit. * but this is a deliberate strategy that mimics the pace of the persona walking the streets and creates a childlike voice that contradicts the complex social issues that they are discussing. * so, the cadence created by a formal rhyming structure adds depth and meaning to the poem as a whole by contradicting the dominant view of a humane and Christian society. |
| In ‘London’ Blake employs 4 simple quatrain stanzas to ... |  |
| Blake at first glance makes use of iambic tetrameter ... |  |
| The persona deliberately uses caesura at key moments in the poem ... |  |
| The use of enjambment creates a sense of movement in the poem ... |  |
| Ultimately, these poetic devices create a strong political and social message ... |  |

## **Phase 4, resource 3 – allusion in William Blake’s ‘London’ – PowerPoint**

**Teacher note: Phase 4, resource 3 – allusion in William Blake’s ‘London’ – PowerPoint** can be downloaded from[Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)**.** This can be used to revise allusion and to support students in completing **Phase 4, activity 8 – allusion in William Blake’s ‘London’.** Slides 15 and 16 can be projected and annotated on the board to support students to complete their colour coding of the sample paragraphs in the following activity.

## **Phase 4, activity 8 – allusion in William Blake’s ‘London’**

**Teacher note:** students may benefit from being reminded that context is an essential part of allusion. Making connections with previous activities such as **Phase 2, resource 1 – the context of the Romantic movement, Phase 1, resource 1 – ideas and values of Romanticism – PowerPoint** and **Phase 4, activity 1 – using noun groups to develop academic writing** would help inform their understanding. It should also be noted that allusion is explained in other programs such as **Year 9, Term 2 – Shining a new (stage) light** and **Year 9, Term 4 – Exploring the speculative**. This could be challenging for some classes. Using your judgement, you may like to provide students with access to a video such as [What is Allusion? (1:14)](https://www.youtube.com/watch?v=vUMOmBxC3Cg) for revision. Further you could chose to consolidate student learning by using a short video such as [‘London’ in 6 Minutes: Quick Revision (6:05)](https://www.youtube.com/watch?v=McAbDpgtje0).

Allusion is a literary device which makes an indirect or unexplained reference to a famous person, place, event or work to add meaning and enhance a text. Allusions may be implied or direct. Common allusions include references to well-known texts such as the Bible or works of Shakespeare.

1. **The 2 sample paragraphs below demonstrate how to write about allusion in an analytical response. Colour-code the sample paragraphs using the following key:**
2. **Green –** context
3. **Yellow –** example
4. **Pink –** explanation.

**Sample 1**

William Blake’s poem ‘London’ is a powerful critique of the social and political conditions of his time, conditions that resulted in revolutions in both France and America. It is possible that the use of ‘charter’d’ is an allusion to Thomas Paine’s Rights of Man where he states, ‘Every chartered town is an aristocratical monopoly of itself’. This book argued in favour of the principles of the French Revolution (1789) and by using the repetition of ‘charter’d’ Blake not only alludes to Paine but positions the reader to reflect on how everything is owned, even the streets and rivers. In this way Blake reaffirms the social consequences of the Industrial Revolution.

**Sample 2**

In William Blake’s ‘London’, it is possible that the use of ‘charter’d’ is an allusion to Thomas Paine’s Rights of Man where he states, ‘Every chartered town is an aristocratical monopoly of itself’. Blake uses the term ‘charter’d’ twice in the opening, reinforcing how everything is owned by the ruling class, even the streets and rivers. Ultimately, Blake is making a powerful critique of the social and political conditions of the time, and possibly backing Paine’s support of the principles of the French Revolution. In this way, Blake accentuates the misery and pain felt by the people of London and links this to the consequences of the Industrial Revolution.

1. Choose an example of allusion from the poem. Using the notes on context below, write a paragraph that explains Blake’s use of allusion. Structure your paragraph by either presenting the context, providing an example and an explanation, or by providing an example then context and an explanation. Colour-code your response using the key from above.

Table 39 – notes on context to support explanation

|  |  |
| --- | --- |
| Example from poem | Notes on context |
| ‘mind-forg’d manacles’ | * Refers to London’s, and England’s, unwillingness to follow the lead of France and revolt against their tyrannical oppressors. * The imagery of ‘manacles’ or ‘chains’ is repeated throughout the age. * The French philosopher Jean-Jacques Rousseau used the famous phrase ‘Man is born free and everywhere he is in chains’ as a way of encouraging the French Revolution. * Other Romantic poets, such as Percy Bysshe Shelley also used imagery of chains when stating ‘Before man can be free, and equal, and truly wise, he must cast aside the chains of habit and superstition’. * The French Revolution was 5 years old when Blake published ‘London’ – Blake was a supporter of the French Revolution.   The poem is concerned with voicelessness – Blake may mention ‘every voice’ but no one speaks for themselves. |
| ‘And the hapless Soldier’s sigh / Runs in blood down Palace walls’ | * Alludes to the biblical story of the Fall of Man, which describes Adam and Eve’s descent from innocent obedience into guilty disobedience after eating the forbidden fruit. * Blake was a deeply spiritual individual who believed that the Church had become corrupt and had lost sight of its true purpose.   Blake uses allusion to connect the suffering of the people in his poem to larger historical and mythological themes, suggesting that the corruption and violence of the ruling class is a result of their separation from God and their rejection of moral values. |
| ‘every Infants cry of fear’, ‘the Chimney-sweepers cry’ and ‘the new-born Infants tear’ | * The representation of childhood held a special place in Romantic poetry, viewed as an embodiment of purity, imagination and a natural connection to the world. * Childhood was viewed as a golden age of freedom and creativity, unmarred by the constraints of adult society. * In Christianity, the concept of childhood holds deep significance. Jesus was the ‘child of God’, and the innocence of childhood is reinforced through the nativity scenes of baby Jesus lying in a manger, symbolising innocence and hope, despite being born in poverty. * Blake used the illustration of the poem to present a bleak image of a child guiding an older man through London.   Rather than being a source of innocence, childhood in London simply reinforces the inequality of society, and rather than advocating for the poor, much like Jesus did, the Church is part of the problem. |

## Phase 4, activity 9 – annotating the poem ‘London’ stanzas 1 and 2

**Teacher note:** the questions in this activity refer to particular line numbers of the poem. Ensure that students have numbered the lines of the poem.

1. Re-read stanzas 1 and 2 of the poem.
2. Write your analysis or commentary in the second column using the guiding questions below, titled ‘Guiding questions for stanzas 1 and 2’.
3. Guiding questions for stanzas 1 and 2:
4. What is the impact of using the personal pronoun ‘I’ in the opening line?
5. Explain the reason why the persona uses repetition in the first 2 lines.
6. How and to what effect is alliteration used in lines 3 and 4?
7. Find 2 to 3 figurative language devices such as metaphor, simile or imagery and explain their meaning.
8. Anaphora is a rhetorical device that features the repetition of a word or phrase at the beginning of successive sentences. Explain the use of anaphora in lines 5 to 7, and what is the impact of this on the reader? (For example, what does it make you feel about the problems in London?)

|  |  |
| --- | --- |
| Stanzas 1 – 2 | Analysis |
| I wander thro’ each charter’d street,  Near where the charter’d Thames does flow.  And mark in every face I meet  Marks of weakness, marks of woe. |  |
| In every cry of every Man,  In every Infants cry of fear,  In every voice: in every ban,  The mind-forg’d manacles I hear |  |
|  |  |

Table 40 – student analysis of stanzas 1 to 2

1. When you have completed your own analysis, using the guiding questions, you may wish to read the sample annotation in **Phase 4, resource 4 – sample annotation of ‘London’ stanzas 1 and 2**.
2. After you have read the sample annotation, you may wish to add any details to your own annotations. Remember to try to answer the guiding questions in your annotations on your own first.

## Phase 4, resource 4 – sample annotation of ‘London’ stanzas 1 and 2

**Teacher note**: you may wish to provide this sample annotation, as well as the sample annotations in **Phase 4, resource 5 – sample annotation of ‘London’ stanzas 3 and 4** togetherfor students who need more support if independent annotation is too challenging. If you choose to give these resources to your students for guided instruction, consider providing them as partially complete, or printed and cut up as a puzzle for students to put back together. Exercise your best judgement and take into consideration the learning context of the students in your class.

Table 41 – sample annotations of ‘London’ stanzas 1 to 2

|  |  |  |
| --- | --- | --- |
| Language feature | Example | Explanation |
| Personal pronoun ‘I’ | I wander thro’ each charter’d street | The persona or speaker takes us through a personal walk through the designated streets of London. This marks a distinct contrast to the poets of the Romantic period who walk us through nature, sublimely impacted by its beauty and freedom. |
| Repetition | each charter’d street,/ Near where the charter’d Thames does flow | Blake was writing at a time when the Industrial Revolution was at its height, restructuring society in a way that he believed made people lose sight of what it means to be human. Charter’d in this sense means owned. In London, not only are the streets owned but the forces of nature such as the Thames, they are likewise controlled by the Capitalist system. In Romanticism rivers are symbolic of freedom, yet here they are owned. |
| Alliteration | And mark in every face I meet/ Marks of weakness, marks of woe | Everyone in the city is ‘marked’ by their oppression, misery and pain. The use of ‘mark’ is extremely important. In line 3 it is used as a verb, however in line 4 it becomes a noun, as the persona reveals the way their faces reflect their pain and suffering. The alliteration emphasises ‘Marks of weakness’ and ‘marks of woe’ further creating a sense of misery and pain. |
| Anaphora | In every cry of every Man,  In every Infants cry of fear,  In every voice: in every ban,  The mind-forg’d manacles I hear | The repetition of ‘In every’ throughout this stanza is an example of anaphora. The device marks the shift from what the persona ‘sees’ to what the persona ‘hears’ creating a tangible impact on the reader. Part of the poem’s overall intention is to highlight that pain and oppression are abundant in London. Indeed, they are everywhere that the speaker goes creating a sense of accumulation. |
| Metaphor | mind-forg’d manacles I hear | Manacles are metal chains much like handcuffs. In this period, prisoners would have them on both their hands and feet. The persona suggests that the people of London are bound and oppressed, yet it also goes beyond this as they are ‘forged’ in the ‘mind’; that is, they are made in the human imagination, suggesting that people have become so accustomed to this oppression that they can no longer imagine a better or different way. |

## Phase 4, activity 10 – annotating the poem ‘London’ stanzas 3 and 4

1. Re-read stanzas 3 and 4 of the poem.
2. Write your analysis or commentary in the second column using the guiding questions below, titled ‘Guiding questions for stanzas 3 and 4’. Additional space has been provided, if needed.
3. When you have completed your own analysis, using the guiding questions, you may wish to read **Phase 4, resource 5 – sample annotation of ‘London’ stanzas 3 and 4**.
4. After you have read the sample annotation, you may wish to add any details to your own annotations. Remember to try to answer the guiding questions in your annotations on your own first.
5. Guiding questions for stanzas 3 and 4:
6. In Stanza 3, how does the poet use figurative language, such as imagery, metaphor or simile for dramatic effect? What impact does this have on the reader?
7. Sibilance refers to the hissing sound often associated with the repetition of ‘s’ either at the start of words or within them. Explain how sibilance is used to highlight the suffering of the soldiers?
8. In Stanza 4, how does the poet use figurative language, such as imagery, metaphor or simile for dramatic effect? What impact does this have on the reader?
9. Oxymoron is a figure of speech in which apparently contradictory terms appear next to each other, such as ‘awfully good’ or ‘exact estimate’. In the last line of the poem, Blake uses oxymoron to explore the hypocritical nature of London’s society. Locate the use of oxymoron and explain its effect.

|  |  |
| --- | --- |
| Stanzas 3 and 4 | Analysis |
| How the Chimney-sweepers cry  Every blackning Church appalls,  And the hapless Soldiers sigh  Runs in blood down Palace walls |  |
| But most thro’ midnight streets I hear  How the youthful Harlots curse  Blasts the new-born Infants tear  And blights with plagues the Marriage hearse |  |

Table 42 – annotating the poem ‘London’ – stanzas 3 and 4

## Phase 4, resource 5 – sample annotation of ‘London’ stanzas 3 and 4

**Teacher note:** exercise your best judgement and take into consideration the learning context of the students in your class, as to how you would use this resource.

Table 43 – sample annotation of ‘London’ stanzas 3 and 4

|  |  |  |
| --- | --- | --- |
| Language feature | Example | Explanation |
| Imagery | How the Chimney-sweepers cry /  Every blackning Church appalls, | The third stanza becomes almost a detailed list of the failings of British society. Chimney sweeps represented everything that was wrong with the Capitalist system, whereby small children were forced to work in appalling conditions just to survive. Chimney sweeps were easy to see in London as they were covered in black soot. The fact that the ‘blackning Church’, a strong image in itself, allows children to be treated in such a way reveals the moral bankruptcy of the time. The device connects the 2 as the persona takes aim at the collective failure to cherish life.  Stanza 3 is only broken by a comma across 4 lines of poetry which quickens the pace and links together all the elements of society. |
| Metaphor/Sibilance | And the hapless Soldiers sigh  Runs in blood down Palace walls | Blake continues his review of other social elements by suggesting that just like the chimney sweeps are forsaken by the church, so too are soldiers forsaken by the monarchy. The soldiers’ ‘sigh runs in blood’ suggesting the pointlessness of war and the sacrifice that they are asked for. The sibilance in ‘hapless Soldiers sigh’ makes the sound mirror the words. It is as if the soldiers are sighing their last breath literally in the poem itself. |
| Imagery | But most thro’ midnight streets I hear  How the youthful Harlots curse | In the final stanza Blake drives home his depiction of London as having failed the people it is meant to support. The imagery is deliberately dark, beginning with ‘midnight’ a time in Blake’s context which was seen as being supernatural, an image reinforced by ‘curse’. ‘Youthful Harlots’ reinforces the image of people sacrificing their bodies for this system, just as the chimney sweeps and soldiers have already sacrificed their own. By adding ‘youthful’ Blake again questions the system not the individual as they have no choice but to prostitute themselves to survive. |
| Assonance | Harlots curse/  Blasts the new-born Infants tear | The assonance of ‘a’ sounds between ‘harlots’, ‘blasts’, and ‘infants’, links the 3 together conceptually. When read out aloud this has a violent harshness that mirrors the pain of mother and child. There is no hope for these infants, who are entrapped from the first moment of life. |
| Oxymoron | And blights with plagues the Marriage hearse | The oxymoron is represented here by the clashing of 2 images, one of ‘marriage’ and the other of a ‘hearse’ or a vehicle for transporting a coffin. Blake is fusing love, hope and joy with an image of death, reinforcing here that in London everything is compromised and corrupted by death. The dark imagery before this highlights the issue further where ‘blights with plagues’ is used to convey a sense of hopelessness and misery. ‘Plague’ in the context of London during this time is extremely powerful as the city was ravaged by disease, causing significant parts of the population to die. The poem finishes with a sense of heaping misery upon misery, Blake is unrelenting in suggesting that it is the moral disease that is causing physical decay. |

## Phase 4, activity 11 – exploring thematic messages

**Teacher note:** there are some very useful graphic organisers on the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f8e1f35d-6713-d328-7126-b57d51e1304c), such as [branching scenarios,](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/597?clearCache=e88e5152-16f-c08d-b6c7-2d2ac7a4b953) that can be used instead of the table below. By working in pairs, the analysis will have greater breadth and depth of understanding and assist in student direction and confidence.

**Student note**: in this activity you will be drawing your understanding of the relationship between context and perspective. Perspective is a lens through which the poet perceives the world and creates a text. This will always be influenced by their context, where the grew up, the people they meet and the social and cultural conditions in which they live.

1. Work in pairs to complete the table below, aligning each main idea to examples or evidence of context or perspective from your core text. An example has been provided for you.

Table 44 – aligning main ideas with context and perspective from your core text

|  |  |  |
| --- | --- | --- |
| Main ideas | Context | Perspective |
| Blake challenges the narrative that London society is fair, equitable and holds to Christian values | The Industrial Revolution drew people from the country into the cities with the promise of employment and wealth. However, living conditions were extremely poor and people were exploited. | Blake exposes his perspective through the language and structure of ‘London’. By bringing the reader on his journey through London, we hear and see what the persona hears and sees, and it is a vision of oppression and misery. |
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1. Identify and begin to analyse language forms, features and structures to communicate these main ideas. For an analytical paragraph you should aim for 4 to 5 examples or pieces of textual evidence, you should be looking for variety but also the best examples that make a cohesive argument.

Table 45 – analysis of language forms and features to support your central argument

|  |  |  |
| --- | --- | --- |
| Examples or textual evidence | Language forms, features or structures | Effect on communicating the main idea |
| each charter’d street, / Near where the charter’d Thames does flow | Repetition | Blake was writing at a time when the Industrial Revolution was at its height, restructuring society in a way that he believed made people lose sight of what it means to be human. Charter’d in this sense means owned and repetition is used to convey how not only the streets are owned but the forces of nature such as the Thames, are likewise controlled by the oppressive system. In Romanticism rivers are symbolic of freedom, yet here they are owned and controlled. |
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## Core formative task 3 – analytical paragraph

**Teacher note:** this task is designed to build upon the analytical writing skills that students have developed in the **Year 10, Term 1 – Novel voices** program and to prepare them for the extended response in the formal assessment for this program.

The table under ‘**Composing your response’,** shows the ‘Seldon method’ of structuring complex analytical sentences also used in **Phase 3, activity 10 – short answer response to figurative language devices**. However, rather than completing this task as a class, students complete the task individually following the principles of the gradual release of responsibility model.

**Student note**: this task is designed to support you to develop your analytical writing skills and prepare you for Part 2 – extended response, in your summative assessment which is an examination.

1. You will compose an analytical paragraph (no more than 400 words) in response to the following question:

‘How does William Blake use poetic forms and language devices to explore the concerns of his context?’

In your response, include detailed analysis of his poem ‘London’.

**Identifying the demands of the question**

1. Use the questions in the table below to clarify the key words in the analytical paragraph question and brainstorm ways to address the key words.

Table 46 – identifying the demands of the question

|  |  |
| --- | --- |
| Breaking down the question | Planning notes |
| ‘How’ is an essential keyword in English extended responses as it requires analysis of language forms and features. This question includes reference to these specifically, however, this will not always be the case. You will need to remember this, especially for examinations. |  |
| ‘Use poetic forms and language devices’, you will need to refer to your work annotating the poem ‘London’. What were some examples of poetic forms and language devices that were used? |  |
| What does the verb ‘explore’ mean in this question?  What is Blake ‘exploring’ in the poem? Is he challenging or confirming the depiction of English society as fair and just, for example? |  |
| ‘The concerns of his context’. Consider these questions in relation to the poem:  Does Blake depict a world that is fair? Or are people suffering?  Are the connotations of words positive, neutral or negative?  How has Blake used allusion to highlight the horrible situation of the poor? |  |

**Planning a topic sentence**

1. Now that you have identified the key demands of the question, draft your topic sentence using the space below. Make sure you directly answer the question by using the words of the question. You will not need to provide evidence as this will come in your following sentences.

|  |
| --- |
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**Planning your supporting evidence**

Refer back to your annotations of the poem ‘London’ created throughout this program and your work in **Phase 4, activity 11 – exploring thematic messages** and using the table below ‘planning your supporting evidence’, identify some possible examples that could be used to support your argument. Remember, that you will not use all of these in your answer, however, it is always good to have options.

1. In the first column include your direct quotation from the poem, identify the poetic device used and how this explores the context of Blake’s London.
2. In the second column explain how the quotation selected can support your answer. Does it reveal Blake’s attitude towards the treatment of the common people in London?

Table 47 – planning your supporting evidence

|  |  |
| --- | --- |
| Example and device from the poem | How the example could support your answer |
| [Include a direct example from the poem here.]  [State the poetic device used in the example.]  [Explain how this example relates to Blake’s exploration of his context.] | William Blake in ‘London’ uses the anaphora of ‘In every’, or repetition of the first line of the sentence such as ‘In every Man’ or ‘In every voice’ to manipulate the reader into believing that the suffering the persona is feeling is everywhere in the city. |
| [Include a direct example from the poem here.]  [State the poetic device used in the example.]  [Explain how this example relates to Blake’s exploration of his context.] | [Explain in this box how the example could support your answer.] |
| [Include a direct example from the poem here.]  [State the poetic device used in the example.]  [Explain how this example relates to Blake’s exploration of his context.] | [Explain in this box how the example could support your answer.] |
| [Include a direct example from the poem here.]  [State the poetic device used in the example.]  [Explain how this example relates to Blake’s exploration of his context.] | [Explain in this box how the example could support your answer.] |
| [Include a direct example from the poem here.]  [State the poetic device used in the example.]  [Explain how this example relates to Blake’s exploration of his context.] | [Explain in this box how the example could support your answer.] |
| [Include a direct example from the poem here.]  [State the poetic device used in the example.]  [Explain how this example relates to Blake’s exploration of his context.] | [Explain in this box how the example could support your answer.] |

**Composing your response**

**Student note**: the table below uses the Seldon method of structuring complex analytical sentences, also known as ‘This … does that … doing that…’**.** You used this method earlier in the program when writing analytically on the poem ‘I wandered lonely as a cloud’.

1. Individually, complete the ‘This … does that … doing that …’ table for your question.

Table 48 – Seldon method ‘This … does that … doing that …’

|  |  |  |
| --- | --- | --- |
| This | Does that | Doing that |
| Blake uses a simplistic ABAB rhyming scheme in his poem ‘London’... | ... which deliberately mimics the pace of the persona walking the streets and creates a childlike voice that contradicts the complex social issues that they are discussing ... | ... this establishes from the opening that Blake is looking at social inequality through the eyes of innocents. |
|  |  |  |
|  |  |  |
|  |  |  |

Now that you have planned what your response could include, use the space below to write your paragraph.

1. How does William Blake use poetic forms and language devices to explore the concerns of his context? In your response, include detailed analysis of his poem ‘London’.

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### Reflecting on your response

**Teacher note**: where appropriate you may ask students to review their work or each other’s responses to encourage reflection on how they can improve and engage in a drafting process. It is important that teachers implement best practice and strategies for effective feedback as it contributes to learning and achievement. [Feedback practices and strategies](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/feedback-to-students/feedback-practices-and-strategies) are provided on the department’s website. The feedback protocol should be teacher selected dependent on context, but could draw from self-, peer- or teacher-feedback protocols that have been included in previous programs, such as:

* [Escape into the world of the Novel – Year 7, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-escape-into-the-world-of-the-novel)**, Phase 6, resource 6 – feedback advice for teachers**
* [Speak the speech – Year 7, Term 4](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/speak-the-speech-year-7-term-4)**, Phase 6, resource 11 – feedback advice for teachers**
* [Knowing the rules to break the rules – Year 8, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/knowing-rules-break-rules-year-8-term-1)**, Phase 6, resource 6 – feedback advice for teachers**
* [Representations of life experiences – Year 9, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-1-representation-of-life-experiences)**, Phase 6, activity 4 – actioning feedback to refine your writing.**

1. After completing your analytical paragraph, you will engage in a feedback protocol and refine your paragraph. Refining your writing after constructive feedback is an essential way to improve your writing.

# Phase 5 – engaging critically and creatively with model texts

In the ‘engaging critically and creatively with model texts’ phase students apply their understanding of the impact of context on the perspectives of Romantic poets and how changes in their world shaped, not merely their own understanding of this world, but had enduring relevance to all of human history. Throughout their study, students will consider the enduring and universal power of poetry to connect with new audiences in different contexts. Students will gain a deep appreciation of how the aesthetic qualities and stylistic features of Romantic poetry can represent larger ideas and philosophies and apply this understanding to their own compositions. By comparing a selected Romantic poem to a poem written by a contemporary Aboriginal poet, students are encouraged to explore the importance of nature and connection to the natural world. Students explore, respond to and experiment with models for the textual and language features necessary to complete the formal assessment task, an analytical response to unseen texts and a comparative extended response on core texts studied.

The ‘engaging creatively’ aspect of this Phase was deliberately placed into Phase 2 of this program which will allow greater focus upon the analytical skills needed for the core formative tasks.

## Phase 5, resource 1 – glossary and context for ‘Lines Written in Early Spring’ by William Wordsworth

**Teacher note:** this resource has been provided to assist students in clarifying some of the more challenging wording in the poem. Depending upon the level of ability within your class, you may consider using images to support students’ understanding. You could add a column to this resource, put them up on your whiteboard or ask students to research images for themselves. Resources have been provided on the context of the poem and a glossary of possibly unfamiliar terms used in ‘Lines Written in Early Spring’ by William Wordsworth. The purpose of this is to provide students with a deeper understanding of the contextual world surrounding the poems and allow orientation before beginning their independent annotations.

Table 49 – glossary for ‘Lines Written in Early Spring’

|  |  |
| --- | --- |
| Words from ‘Lines Written in Early Spring’ | Definition |
| grove | A small wood or other group of trees |
| sate | An old-fashioned way of saying ‘sat’ |
| fair | Lovely, beautiful |
| grieved | Made sad or melancholy |
| Primrose tufts | Primroses are a type of flower, usually yellow and they grow in clumps, hence the word ‘tufts’ |
| bower | A pleasant shady place under trees |
| Periwinkle | An Old-World plant with typically bluish flowers and glossy leaves |
| wreaths | An arrangement of flowers, leaves or stems fastened in a ring and used for decoration or for laying on a grave |
| ’tis | A shortened version of ‘it is’ that is no longer used in English |
| lament | Mourn |

## Phase 5, resource 2 – contextual information about ‘Lines Written in Early Spring’

The poem ‘Lines Written in Early Spring’ is a poem from one of Wordsworth’s most important works – *Lyrical Ballads.* This was a collaborative volume he wrote with his close friend and fellow poet Samuel Taylor Coleridge. Wordsworth and Coleridge sought to make poetry accessible to the average person by using verse written in common, everyday language and emphasised the vitality of the living voice used by the poor to express their reality. The language they employed asserted the universality of human emotions with the title reflecting rustic art forms: ‘lyrical’ links the poems with ancient poets or bards, while ‘ballads’ evoke an oral mode of storytelling used by common people.

One of the central themes in *Lyrical Ballads* is the return to the original state of nature. Wordsworth believed that humanity was essentially good but corrupted by societal influences. Wordsworth’s poems focused on the simple joys of daily life in the countryside, while Coleridge’s told folkloric tales of dangerous magic.

‘Lines Written in Early Spring’ was written after the French Revolution and the period known as ‘The reign of terror’. Wordsworth travelled extensively throughout France during this period and although at first he was supportive of the ideals of the revolution, he soon came to see the period in a negative light where the beheading of so many deeply affected him. The impact on his poetry was to revert to the beauty of nature and humanity in its purest form, the innocence of childhood. ‘Lines Written in Early Spring’, explores complex emotions related to nature and humanity’s place in the world. During his close observations of his natural surroundings, he sees harmony and finds a personal connection with his environment.

## Phase 5, activity 1 – clarifying vocabulary

1. Using the table below, create a list of words from **Phase 5, resource 2 – contextual information about ‘Lines Written in Early Spring’** that were new or unfamiliar to you. Some possible words have been added to the table to get you started. Complete the table using the following steps:
2. Add any new or unfamiliar words to the first column. Some suggestions have been added here already for you.
3. Re-read the entire sentence or paragraph in which the word is found. Based on the other words in the sentence, write what you think the word might mean in the second column.
4. In the third column explain what context clues you used to get your definition.

Table 50 – vocabulary and definitions

|  |  |  |
| --- | --- | --- |
| New vocabulary | What I think the word means | What context clues I used |
| rustic | I think this word might be a describing word that is making reference to something in the country or to do with nature. | This word is an adjective describing the poetry and the title of the poem. ‘Lines Written in Early Spring’ is a title that makes reference to nature, so that’s why I think rustic might be connected to nature. |
| bards | I think this word is a word to describes someone who writes poetry or another type of text. | The sentence it is used in is ‘ancient poets or bards’ so that makes me think a bard is something similar to a poet. |
| folkloric | I think this word has something to do with magic or fairytales or stories from the past. | I know the word ‘folklore’ has something to do with stories from the past, and this word seems to be the adjective version of this word. |
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## Phase 5, activity 2 – annotating ‘Lines Written in Early Spring’ by William Wordsworth

**Teacher note:** throughout the program students have had exposure to annotating Romantic poetry through the gradual release of responsibility model. It is a teaching strategy characterised by a sequence of learning activities that shift the responsibility from the teacher to the student. The goal of this approach is autonomy and efficacy on the part of the student and ideally, the ability to transfer understanding on their own. See Pearson and Gallagher (1983) for the initial use of the concept, but also more recent work such as Webb et al. (2019) on this widely used and discussed strategy. It is recommended that students have 2 copies of the poem, one to annotate individually and then through direct instruction, and then another for **Core formative task 4a – annotation of ‘Lines Written in Early Spring’ by William Wordsworth** which they can take into the examination adhering to the set guidelines.

1. Annotate the poem finding as many poetic devices as you can. You may need to refer back to your **Phase 2, activity 4 – glossary of poetic devices.** Language and stylistic devices and features you will find in the poem include:
2. rhyme
3. **stanzas**
4. **iambic tetrameter and iambic trimeter**
5. **hyperbole**
6. **imagery**
7. **assonance**
8. **juxtaposition**
9. **personification**
10. **enjambment**
11. **alliteration**
12. **anthropomorphism**
13. **symbolism**
14. **rhetorical question.**
15. Share your annotations with a peer and add any additional annotations they may have to your own copy of the poem.
16. Share what you believe are the 3 most important language device annotations with the class, and again add any additional annotations from other students to your own poem. It is essential that you have detailed notes to complete your extended comparative paragraph later in the program.

## Phase 5, resource 3 – analysis of ‘Lines Written in Early Spring’ by William Wordsworth

**Teacher note:** use this resource considering your class composition, you may choose to provide these notes to extend the activity above for students to complete or you may find direct instruction may be more beneficial.

Table 51 – teacher analysis of ‘Lines Written in Early Spring’

|  |  |  |
| --- | --- | --- |
| Language device | Evidence | Analysis |
| Rhyme scheme | To her fair works did Nature link  The human soul that through me ran;  And much it grieved my heart to think  What man has made of man. | This poem, like so many written by Wordsworth, uses a simple ABAB rhyme scheme that reflects traditional songs and ballads. In the preface to Lyrical Ballads, Wordsworth stated he wanted to ‘choose incidents and situations from common life’, describing them not in polished or high-flown language but instead in everyday speech, ‘a selection of language really used by men’. This philosophy of simple natural harmony lends itself to his subject matter of connection to nature. This rhyme scheme is not exactly perfect, for example, the first stanza uses ‘notes’ and ‘thoughts’ which almost rhyme but not quite. This is called slant rhyme and in this instance, it is used to examine how humanity is disconnected to nature. |
| Form and meter | I **heard** a **thous**and **blend**ed **notes**  Bring **sad** thoughts **to** the **mind.** | This poem is similar to Blakes ‘London’ in its use of 4-line stanzas or quatrains that use in the main the iambic tetrameter or 4 da-DUMs per line. Wordsworth manipulates this in the first, third and sixth stanzas, where the last line is an iambic trimeter, or 3 da-DUMs. This causes an abrupt change that mirrors how human beings are out of step with natural rhythms. In the second, fourth and fifth stanzas, where the persona is describing the magnificence of the purely natural world, the iambic tetrameter is maintained throughout. |
| Hyperbole | I heard a thousand blended notes | The persona conveys a collective sense of harmony through the blending of notes, yet it is hyperbolic as the human ear cannot conceive a thousand blended notes. The poem begins right in the middle of its action, right in the middle of senses rather than hearing. The sense of unity, created through the invisible musicians making this ‘blend’ of perfect music, goes to the heart of the poem, where nature is seen as perfect and whole. |
| Imagery  Assonance | blended n**o**tes, /While in a gr**o**ve I sate reclined, | The sense of mysterious unity in music is clarified somewhat in the second line where the persona is ‘reclined’ in a ‘grove’. The image of reclining suggests total relaxation and enjoyment by the persona as they enjoy the chorus. The music is the sound of nature, or birds or the beautiful picture of spring perfection. It is interesting to notice also how the assonance of long ‘oh’ sounds of ‘n**o**tes’ and ‘gr**o**ve’ connect the song to the place it comes from. |
| Juxtaposition | In that sweet mood when pleasant thoughts  Bring sad thoughts to the mind. | The persona, however, is not in some sublime rapture and the ‘sweet mood’ is juxtaposed to the ‘sad thoughts’ that it brings to mind. In other words, the perfection that nature brings the persona to think about the imperfection in the world, imperfection that at this point is left unexplained. |
| Personification | To her fair works did Nature link  The human soul that through me ran; | Wordsworth captures the greatness of Mother Nature through the personification ‘to her fair works’ that highlights the beauty it creates, that extends to the ‘human soul’ which runs through the body like blood, keeping us alive. Nature is personified almost like a Goddess. Her works are ‘fair’ and she wants humanity to share in them. This gives nature human-like qualities, strengthening the human-nature connection to the point where just like the ‘blended notes’ of the birdsong, humanity and nature are interwoven. |
| Enjambment | To her fair works did Nature link  The human soul that through me ran;  And much it grieved my heart to think  What man has made of man. | It is important to note that the theme of universal interconnection between nature and humanity is reflected in the enjambment of lines 5 and 6. Here nature links to the soul, and the soul runs, almost like a stream of water. Just as the line runs, so too does the imagery. However, the enjambment continues and deliberately breaks this unity in lines 7 to 8. The ‘sad thoughts’ of the first stanza have resurfaced in ‘and much it grieved my heart’ and the persona reveals the sharp disconnection caused by the social chaos of the Industrial Revolution. |
| Alliteration  Diacope  Metrical change | What **m**an has **m**ade of **m**an. | Wordsworth makes usage of multiple language devices to accentuate this line. There is the alliteration of the ‘m’ sound, the diacope (a figure of speech in which a word is repeated close together) of ‘man and ‘man’, and a metrical shift from iambic tetrameter to iambic trimeter (or 4 beats down to 3). The persona is suggesting that humanity has failed to follow nature’s example of unity and harmony causing not just an emotional disconnection with nature but a spiritual one. The persona does not need to explain what exactly has been done to ‘man’ as the division is so clear in the reader’s mind, from allowing suffering, to poverty, to injustice and even the consequences of revolution. |
| Personification | Through primrose tufts, in that green bower,  The periwinkle trailed its wreaths;  And ’tis my faith that every flower  Enjoys the air it breathes. | The persona returns to the interconnected beauty of nature with a description of the beautiful grove they are in. Just as the images of birdsong and nature are interwoven in the stanza’s above, the periwinkle grows through the primrose, and both are personified in ‘trailed its wreaths’. The structure of the third stanza mirrors the stanza before, with a pause on the semi-colon, the next line beginning with ‘And’ and then a stress on the enjambment in the last line. The persona reflects that it is their ‘faith’ that the personified flowers not only exist but enjoy their existence and ‘Enjoys the air it breathes’. |
| Anthropomorphism | The birds around me hopped and played,  Their thoughts I cannot measure:—  But the least motion which they made  It seemed a thrill of pleasure. | There is a repetitive personification of animals and plants that makes connection between humanity and nature. However, there is also a slight disconnection. The persona ‘cannot measure’ the birds’ thoughts, just as he cannot know that the flowers enjoy existence only that he has ‘faith’ they do. The persona stays a little separate from these creatures and plants, just in the same way he is separated by never moving while they ‘hopped and played’ around him. |
| Symbolism | The budding twigs | Without directly saying it, except in the title, the persona consistently uses the images of spring to portray a change of seasons. ‘Budding’ is just one example that reinforces the symbolism of spring, which can be seen as a time of revival and rejuvenation. On the symbolic level the persona is calling for an emotional or philosophical revival in which humanity sees the beauty in nature and tries to find the unity, harmony and joy that it is lacking. |
| Anthropomorphism  Structural parallelism | The budding twigs spread out their fan,  To catch the breezy air;  And I must think, do all I can,  That there was pleasure there. | The giving of human characteristics towards objects continues with a reference to the ‘budding twigs’ again giving the persona a sense of almost overwhelming ‘pleasure’. ‘Budding’ reinforces the symbolism of spring, which can be seen as a time of revival and rejuvenation. The structure of the second and third stanzas is continued here again, with a pause on the semi-colon, the next line beginning with ‘And’ and then a stress on the last line. The experience of pleasure is so extreme that it even overcomes the doubts that he has. The persona states that ‘I must think, do all I can / That there was pleasure there’ suggesting that because he keeps feeling pleasure in nature it must be there, possibly because when he feels this joy it makes him compare it to humanity and the ‘sad thoughts’ that they cause. |
| Rhetorical question | If this belief from heaven be sent,  If such be Nature’s holy plan,  Have I not reason to lament  What man has made of man? | In the final stanza the persona answers their own question. By joining ‘heaven’ with ‘Nature’s holy plan’ the persona acknowledges the experience has been a religious one, and the pleasure he has shared with nature confirms that this is an intrinsic or essential part of life. Further, if humanity can return to this natural state, then they can live with the same joy as the plants and the birds. By ending with the rhetorical question ‘What man has made of man?’ the persona reaches out to the reader to highlight the natural joy that humans could live in, if they did not try to constantly separate themselves from nature. |

Core formative task 4a – annotation of ‘Lines Written in Early Spring’ by William Wordsworth

**Teacher note:** students have expanded their annotated sample of the poem, through individual and guided instruction. This core formative task focuses on developing their revising and condensing analytical skills to create a resource that they will be able to bring into the exam. To support students to complete this task, you should provide them with a new printed copy of the poem.

**Student note**: you have annotated the poem ‘Lines Written in Early Spring’ by William Wordsworth, on your own and as a class. Now you will need to shorten your analysis and use your summarising skills to stay within the exam guidelines.

1. Read the guidelines for annotations below and ensure you stay within them.
2. You are permitted to bring into the examination an annotated copy of the poems that you have studied in class. Your annotations:
3. must be handwritten on your hard copy of the poem(s)
4. may be written on the side of the paper on which the poem appears – you may not write any notes on the back side of the paper
5. may highlight the poetic devices used in the poem(s)
6. may include a brief explanation of the effect of the poetic devices used
7. may include brief notes on contextual influences evident in the poem(s)
8. must not exceed 100 words per poem.

**Please note:** your annotations must not be written in full sentences. You may not bring pre-prepared responses, paragraphs or sentences into the examination. Doing so will prevent you from engaging effectively with the given question and will result in you forfeiting the right to use your copies of the poem(s) to support you in this task.

## Phase 5, activity 3 – comparing poetry from different contexts

**Teacher note**: this activity has been created in the form of a table. However, students could draw this table in their book or use a different form of graphic organiser, such as a Venn diagram, to compare poetry from different contexts.

**Student note**: this activity requires you to draw upon your prior knowledge of Aboriginal and/or Torres Strait Islander poets, developed through the **Poetic purpose – Year 9, Term 3** program.

1. Fill out the table below by providing some brief information about Romantic poetry and poetry composed by 21st century Aboriginal and/or Torres Strait Islander poets. Three rows have been completed for you.

Table 52 – comparing Romantic poetry and poetry composed by Aboriginal and/or Torres Strait Islander poets

|  |  |  |
| --- | --- | --- |
| Point of comparison | Romantic poetry | 21st century Aboriginal and/or Torres Strait Islander poetry |
| When the poetry was composed | Romantic poetry arose within the wide Romanticism cultural and philosophical movement. Which occurred after the Industrial and French Revolutions in the late 18th century and through the 19th century. | Storytelling has played a significant role in Aboriginal and/or Torres Strait Islander culture for millennia. The poetry that we have studied has all been composed in the 21st century. |
| Where the poetry was composed |  |  |
| Who composed the poetry | Although there were some renowned female Romantic poets, the most well-know poets, such as Wordsworth, Blake and Keats, were male. | There are many diverse Aboriginal and/or Torres Strait Islander poets. Female poets, such as Oodgeroo Noonuccal and Ali Cobby Eckermann, are among the most well-known and influential authors. |
| Structural features of poetry |  |  |
| Common language and stylistic features of poetry |  |  |
| Spiritual or religious beliefs that inform poetry | A key signifier of Romantic poetry was its inclusion of religious allusion and allegory. This focus on God, religion and spirituality was often represented through natural symbolism. | Many Aboriginal and/or Torres Strait Islander poets represent the importance of spirituality and connection between ancestors, culture and Country to contemporary identity. |
| Other common thematic representations in poetry |  |  |

## Phase 5, activity 4 – context of Ellen van Neerven

**Teacher note**: this cloze passage provides a brief overview of Ellen van Neerven, the importance of connection to Country for Aboriginal and/or Torres Strait Islander peoples, and the core text ‘All that is loved (can be saved)’. This cloze passage was compiled by the English curriculum team, drawing information from the following sources:

* [Red Room Poetry website](https://redroompoetry.org/poets/ellen-van-neerven/)
* [Queensland University of Technology Art Museum](https://www.artmuseum.qut.edu.au/whats-on/2023/events/in-conversation-troy-anthony-baylis-and-ellen-van-neerven) website
* [Poet’s Corner podcast](https://www.bing.com/videos/riverview/relatedvideo?&q=Ellen+van+Neerven+bio&&mid=7003828C2FD6C0937BAC7003828C2FD6C0937BAC&&FORM=VRDGAR)
* [ABC Interviews](https://www.abc.net.au/news/2021-04-27/ellen-van-neerven-book-of-the-year-nsw-premiers-literary-awards/100096796).

1. Use the word banks at the bottom of each section in the cloze passages below to fill in the empty gaps in the passages.

**Ellen van Neerven**

Ellen van Neerven is an Aboriginal Australian writer, educator and editor. They have made significant contributions to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and have received several awards. This includes winning 3 awards at the NSW Premier’s Literary Awards, including Book of the Year, for their second \_\_\_\_\_\_\_\_ of poetry, *Throat* (2020).

Born to Dutch and Aboriginal parents in 1990, van Neerven belongs to the Mununjali clan of the \_\_\_\_\_\_\_\_\_\_\_\_\_ nation. Some of their poetry has been translated into their \_\_\_\_\_\_\_\_\_\_\_\_\_ Yugambeh language. This link between their Aboriginal \_\_\_\_\_\_\_\_\_ and poetry is an important one for van Neerven, who said in an interview with the ABC on receiving the NSW Premier’s award for book of the Year that ‘For First Nations people, poetry is one of the most popular forms, and it always has been’.

Table 53 – word bank for Ellen van Neerven

|  |
| --- |
| Word bank |
| collection, Yugambeh, literature, heritage, grandmother’s |

**Connection to Country**

Aboriginal and Torres Strait Islander people have a profound \_\_\_\_\_\_\_\_\_connection to Country. This includes the lands, \_\_\_\_\_\_\_\_\_\_ and seas that make up the geographical environment. Aboriginal spirituality and beliefs are \_\_\_\_\_\_\_\_\_\_ connected to Country and the health of land and water is central to \_\_\_\_\_\_\_\_\_.

Although existing in completely different \_\_\_\_\_\_\_\_\_, the importance of the natural world for the spiritual wellbeing of humanity is something similar between the beliefs of Aboriginal and Torres Strait Islander peoples and \_\_\_\_\_\_\_ of the Romantics. Many poems composed by Aboriginal and Torres Strait Islander authors reinforce the intertwined \_\_\_\_\_\_\_\_\_\_\_\_ between Country, history, culture, language and identity.

Table 54 – word bank for Connection to Country

|  |
| --- |
| Word bank |
| **contexts, those, culture, waterways, closely, relationship, spiritual** |

**‘All that is loved (can be saved)’**

The poem ‘All that is loved (can be saved)’ is published in the \_\_\_\_\_\_\_\_\_\_\_\_ collection *Throat*. In an interview with Poet’s Corner, van Neerven says about this poem that ‘being a person who connects with my heritage in different ways, I wanted to share with others that there are many different ways and that hope, and love are the way forward’. The connection between the health of \_\_\_\_\_\_\_\_\_\_ and the process accepting and \_\_\_\_\_\_\_\_\_\_ to nature is central to understanding the poem.

The poem, like much poetry from the 21st century, is very \_\_\_\_\_\_\_ in style and structure when compared to Romantic poetry. Romantic poetry was very structured in terms of rhyme and \_\_\_\_\_\_\_, and included formal and purposeful \_\_\_\_\_\_\_\_\_\_\_\_. ‘All that is loved (can be saved)’ on the other hand is written in free verse, which means there is no consistent rhyme or meter structure. The lines of the poem are divided into non-rhyming couplets and there is no punctuation at all, including no capital \_\_\_\_\_\_\_ or full stops.

van Neerven acknowledges that her poetry breaks the rules of more \_\_\_\_\_\_\_\_\_ structured styles of poetry. In the ABC interview, they state ‘For a long time, I was like, ‘I don’t know how to write poetry because I don’t know how to write a sonnet or I don’t rhyme — or, you know, all these sort of things about the poetry that you read at school’. One of the benefits of free verse poetry is that it \_\_\_\_\_\_ poets greater freedom of expression and language use as they don’t need to adhere to strict rules.

Table 55 – word bank for ‘All that is loved (can be saved)’

|  |
| --- |
| Word bank |
| **allows, humanity, different, listening, punctuation, letters, meter, formally, award-winning** |

## Phase 5, activity 5 – annotating ‘All that is loved (can be saved)’ by Ellen van Neerven

**Teacher note**: it is recommended that students be issued with 2 copies of the poem – one to annotate individually and then enhance these annotations through direct teacher instruction. This will create a thoroughly annotated poem. Students will need to revise and condense their annotations onto another blank poem to complete **Core formative task 4b – annotation of ‘All that is loved (can be saved)’ by Ellen van Neerven.** This annotated poem can be brought into the examination only if it stays within the set guidelines.

**Student note**: the annotations that you make as part of this activity should be detailed. These will assist you to complete extended analytical writing focused on this poem.

1. Annotate the poem finding examples of as many poetic devices as you can. You may need to refer to your **Phase 2, activity 4 – glossary of poetic devices**.
2. In this poem, look for and annotate:
3. sibilance
4. simile
5. personification
6. anthropomorphism
7. enjambment
8. symbolism
9. repetition
10. anaphora
11. rhetorical question
12. circular structure.
13. Share your annotations with a peer and add any additional annotations they may have to your copy of the poem.
14. Share your annotations with the class and add any additional annotations to your own poem.

**Exit ticket**

1. **Complete the exit ticket below comparing how van Neerven uses a specific language device in the poem ‘All that is loved (can be saved)’ with the way that you have experimented with this device.**
2. **In the first column, identify the language device with which you have experimented. In the second column, include the example of the device in the core text and explain the effect of it in this poem. In the third column, provide your own example of the language device and explain how this device has helped you to communicate meaning in your writing.**

Table 56 – exit ticket comparing language devices

|  |  |  |
| --- | --- | --- |
| ****Language device**** | ****‘All that is loved (can be saved)’**** | ****Own composition**** |
|  |  |  |
|  |  |  |

## Phase 5, resource 4 – analysis of ‘All that is loved (can be saved)’

**Teacher note**: for this activity, print out and cut up a class set of the table. The students can then match the language device to the example and the analysis.

Table 57 – analysis of ‘All that is loved (can be saved)’

|  |  |  |
| --- | --- | --- |
| Language device | Example | Analysis |
| Second person | ‘you’ | This narrative perspective creates a sense of immediacy and involvement as if the events are happening to the reader themselves. It is a unique way to establish a connection between the reader and the poem, blurring the lines between fiction and reality. The ‘you’ could reference ‘Norman’ who the poem is written for, yet the ‘you’ is also universal. |
| Sibilance | ‘shiny and speckled’ | This language device draws attention to the words, highlighting the importance of language to the persona and also ourselves through the repetitive use of second person ‘you’. The reference to ‘shiny and speckled’ could possibly reference ‘gold’. |
| Simile  Personification | ‘shiny and speckled like a rock’  ‘that wants someone to sit on it’ | This language device reduces the importance to something far simpler, a rock that can be sat on. Further, the rock is personified in ‘that wants someone to sit on it’. The imagery used could be viewed as being almost out of place as rocks are not always seen as ‘shiny and speckled’, yet the rock provides stability and surety, which essentially is the role of language in our lives. In this way the natural world is linked to our most inner thoughts and feelings. |
| Anaphora  Low modality verb ‘might’ | ‘you might find  language is inside you ...’  ‘you might find instead of an empty silence’ | This language device and the low modality verb ‘might’ in ‘you might find’ suggests the persona is simply encouraging the reader to partake in the journey of thinking about these concepts, not telling you what to think and feel, but encouraging exploration. |
| Imagery | ‘your ears filled with wind and sound’ | This provides a contrast to the ‘empty silence’ with the ‘wind’ filling the ears ‘with wind and sound’ if the reader is able to be still and listen. In many ways, there are connections to Wordsworth’s ‘Lines Written in Early Spring’ where both personas are ‘open’ to connecting with nature and the natural world. The image is not of ‘noise’ but an internal filling of the spirit. |
| Anthropomorphism | ‘birds hold conversations  thousand years old’ | By giving birds human-like qualities to hold ‘conversations thousand years old’ the persona links us to listening to nature as a way of healing our spirit. By connecting to the distant past the reader is also reminded of the ancient connections Aboriginal poets hold to Country. By framing the poem through second person narration, readers are encouraged to try to understand this ancient knowledge as a way of reconnecting to nature and hence ourselves. |
| Repetition/second person/allusion | ‘your loves love your ancient thoughts  they have come to you’ | Like the birds, human beings hold ancient lineage, especially for Aboriginal and/or Torres Strait Islander peoples. The ‘ancient thoughts’ suggest wisdom and alludes to van Neerven’s heritage, yet the manner in which they come is far more related to being open to the world around us than any formal learning. There is a strong sense of stopping and listening to natural rhythms and the world around us than pursuing knowledge. |
| Anaphora  **Low modality verb ‘could’** | ‘it could be a house  it could be the wrinkles’ | This device, along with the low modal verbs, highlight the fluid nature of how this comes about. What may appear to be random images are made meaningful by the readers observance. The images of housing and older people encourage a sense of belonging and safety. |
| Enjambment | ‘it could be the wrinkles/  in the hands of a man  who knows your grandfather’ | This structural feature helps to accentuate the role of heritage and tradition in providing connection to this sense of belonging. |
| Anaphora | ‘when you speak  you are in listening’  ‘when you dream  you are in dreaming’ | The repeated ‘you are in’ deliberately highlights the end words of ‘listening’ and ‘dreaming’. By being ‘in’ it also suggests that the reader does not need to consciously think about what they are doing, simply be aware that they are doing it. Being ‘in dreaming’ possibly alludes to van Neerven’s cultural heritage and the Dreamtime as well. |
| Rhetorical question | ‘close your eyes and feel the space  what is it saying?’ | This expands on the notion of exploring the world that we cannot see and letting go to connect with the natural world. In many ways, this is similar to the experience of the sublime by Romantic poets. Children for them do not need to think about the almost religious connection to Nature, as it is simply apparent to them already. The persona is asking the reader to let go of our intellect and simply experience the world for what it is. |
| Anaphora  Low modality verb ‘could’ | ‘it could be what you do  when you are broken  it could be what you do  when you are safe’ | This is used to explore juxtaposed possibilities, yet the reader is encouraged that the process is exactly the same whether they are ‘broken’ or ‘safe’. |
| Circular structure | ‘you might find  language is inside you’  ‘shiny and speckled  like a rock’ | The final stanza is a repetition of the first stanza, encouraging us to look within ourselves and find a language that connects us with nature and ourselves. The image is one of permanency and solidity, it is ‘like a rock’. |

## Core formative task 4b – annotation of ‘All that is loved (can be saved)’ by Ellen van Neerven

**Teacher note:** students have expanded their annotated sample of the poem, through individual and guided instruction. This core formative task focuses on developing their revising and condensing analytical skills to create a resource that they will be able to bring into the exam. To support students to complete this task, you should provide them with a new printed copy of the poem.

**Student note**: you have annotated the poem ‘Lines Written in Early Spring’ by William Wordsworth, on your own and as a class. Now you will need to shorten your analysis to stay within the examination guidelines.

1. Read the guidelines for annotations below and ensure you stay within them.
2. You are permitted to bring into the examination an annotated copy of the poems that you have studied in class. Your annotations:
3. must be handwritten on your hard copy of the poem(s)
4. may be written on the side of the paper on which the poem appears – you may not write any notes on the back side of the paper
5. may highlight the poetic devices used in the poem(s)
6. may include a brief explanation of the effect of the poetic devices used
7. may include brief notes on contextual influences evident in the poem(s)
8. must not exceed 100 words per poem.

**Please note:** your annotations must not be written in full sentences. You may not bring pre-prepared responses, paragraphs or sentences into the examination. Doing so will prevent you from engaging effectively with the given question and will result in you forfeiting the right to use your copies of the poem(s) to support you in this task.

## Phase 5, activity 6 – preparing for the comparative paragraph

**Teacher note**: teacher judgement may be needed as to where you place this activity. It has been deliberately included at this stage of the learning sequence to get students to think about the poems together in preparation for the comparative paragraph. It is essential that students keep their extended annotations as well as their annotated poem that they take into the examination. It should also be noted that **Phase 5, resource 6 – model comparative paragraph** has been provided for additional support to assist with modelling these activities using poems that they have studied previously, ‘I wandered lonely as a cloud’ by William Wordsworth and ‘London’ by William Blake.

**Student note**: in preparation for the extended response in your examination, it is essential that you practise writing an extended response. You have annotated and analysed the poems ‘Lines Written in Early Spring’ and ‘All that is loved (can be saved)’ and now you will prepare for your extended comparative paragraph response.

1. Read over your extended annotation notes for ‘Lines Written in Early Spring’ by William Wordsworth and ‘All that is loved (can be saved)’ by Ellen van Neerven.
2. Consider the similarities and differences not just in terms of the ideas of the poems, such as a connection to nature or to religion or spirituality but also in terms of form. The classical text by Wordsworth conforms to traditional poetic structures of rhyme, meter and form. The contemporary text by Ellen van Neerven breaks down traditional structures of grammar, punctuation and form.
3. Complete the table below using your notes on context and your extended annotation. Remember that your evidence should always support your key arguments, so select the best examples you can.

Table 58 – comparing the 2 poems

|  |  |  |
| --- | --- | --- |
| Prompts | ‘Lines Written in Early Spring’ | ‘All that is loved (can be saved)’ |
| **Poem title and poet name** |  |  |
| **Idea – connection to nature**  Consider:   * Are there similarities between Aboriginal connection to Country and Romantic poetry? * What are the Romantic features present? Or how do they differ? |  |  |
| **Idea – connection to freedom or innocence**  Consider:   * What makes this poem Romantic? Or how is the poem not Romantic? * What ideas of this movement are present? |  |  |
| **Form**  Consider:   * What are the Romantic features present? Or how do they differ? * Does the form, meter and rhyming structure show similarities or differences between the Romantic period and modern-day Australia? |  |  |
| **Textual evidence and language devices**  You should include 3 to 4 pieces of textual evidence with identified language devices.  Consider evidence for:   * connection to nature * connection to freedom or innocence * form. |  |  |

**Synthesis in academic writing**

In academic writing, synthesis refers to the skill of combining information from multiple sources to either support an argument or argue against it. It allows you to compare and contrast ideas, expand on points and create a cohesive argument. In your comparative paragraph, it is important that you show understanding of the similarities and differences between the 2 poems. You may choose to discuss the texts through a divided structure, with a body paragraph on each text; however, it is essential that you also take opportunities to synthesise your analysis of each text to make your response more cohesive. For example, in the table above the poems have separate boxes for analysis, yet there are also opportunities to synthesise the analysis to enhance your argument.

1. Read the example below and explain how the ideas are connected:

‘In ‘Lines Written in Early Spring’ by William Wordsworth, the poet explores humanities’ connection to Nature by modelling the perfection of the natural world using rhyming structures, form and meter. This reflects the harmony of his relationship, **conversely**, Ellen van Neerven, in ‘All that is loved (can be saved)’, removes all punctuation and creates a simplistic form that still conveys the strong relationship between nature and her Aboriginal culture and heritage.

1. Return to your analysis table above and find an example of a similarity between the 2 poems. Write a sentence that synthesises the 2 ideas.
2. Return to your analysis table above and find an example of a difference between the 2 poems, write a sentence that synthesises the 2 ideas.

## Phase 5, resource 5 – using discourse markers

**Teacher note**: the examples used in the table below are from ‘Chapter 4: Wot d’ya mean by academic vocabulary?’ within *Closing the Vocabulary Gap* (Quigley 2018:91–92).

**Student note**: when comparing 2 texts, it is essential that you use academic language known as discourse markers. Discourse markers are words or phrases that organise and structure paragraphs and extended pieces of writing.

In the table below are discourse markers that should be used when writing paragraphs and extended responses that compare texts.

Table 59 – discourse markers to be used when comparing and contrasting texts

|  |  |
| --- | --- |
| Purpose of discourse marker | Examples of discourse marker |
| Discourse marker for comparison | Similarly; likewise; like; in the same way; equally; akin to |
| Discourse markers for contrast | Alternatively; conversely; on the other hand; in contrast; instead; besides |

In the table below, examples are listed of some of the other discourse markers that could be used when writing paragraphs and extended responses that compare texts. These discourse markers qualify, support, emphasise and allow you to exemplify in your writing. This type of academic language is also used to organise and structure paragraphs so that you can compare texts.

Table 60 – discourse markers to be used when qualifying, supporting, emphasising and exemplifying

|  |  |
| --- | --- |
| Purpose of discourse marker | Examples of discourse marker |
| Discourse markers to qualify | However; although; but; except |
| Discourse markers to support | Moreover; furthermore; also; additionally |
| Discourse markers to emphasise | Significantly; indeed; notably |
| Discourse markers to exemplify | For example; such as; illustrated by; for instance |

## Phase 5, activity 7 – implementing discourse markers

**Student note:** in this activity you will build upon your understanding of how discourse markers are used when writing. Using your prior knowledge from reading **Phase 5, resource 5 – using discourse markers** and knowledge of the Seldon method or ‘This… does that… doing that…’ in **Core formative task 3 – analytical paragraph,** you will complete each of the sentences below using words from the word bank.

**Using discourse markers to compare**

1. Read through each of the sentences below and use the discourse markers listed in **Phase 5, resource 5 – using discourse markers** and your knowledge of the poems to complete them.
2. Use your own knowledge of the poems to fill in the ‘This… does that… doing that…’ table.
3. You have been provided an example in the table below. Evidence from the poems is marked by the numbers 1, 2, 3, 6, 7 and 8. When creating your own paragraph use different evidence from the poems.
4. Use or adapt a comparative discourse marker (number 4 in the evidence box) to fill in the space provided.
5. Use or adapt an exemplifying discourse marker (number 5 in the evidence box) to fill in the space provided.
6. Note the first row has been completed for you as an example and an entire row below has been left for your working.

Table 61 – ‘This… does that… doing that…’ table using discourse markers

|  |  |  |
| --- | --- | --- |
| This | Does that | Doing that |
| Both poets use figurative language devices to create effective imagery for the audience. Wordsworth uses the figurative language device of (1) personification in the line (2) ‘To her fair works did Nature link’ | to create an image of (3) human beings’ deep connection to nature  [insert comparative discourse marker (4)] **Likewise**, Ellen van Neerven also uses figurative language devices to create imagery. | [insert exemplifying discourse marker (5)] **For instance**, they use the language device of (6) **anthropomorphism** in the line (7) ‘birds hold conversations/thousand years old’ which suggests (8) that humanity and the natural world are connected through language. |
| Both poets use figurative language devices to create effective imagery for the audience. Wordsworth uses the figurative language device of (1) ... in the line (2) ... | to create an image of (3) ...  [insert comparative discourse marker (4)] ... van Neerven also uses figurative language devices to create imagery. | [insert exemplifying discourse marker (5)] uses the language device of .... in the line ... which suggests ... |
|  |  |  |

**Using discourse markers to contrast**

1. Use your own knowledge of the poems to fill in the ‘This… does that… doing that…’ table.
2. Evidence from the poems is marked by the numbers 1, 2, 3, 6, 7 and 8.
3. Use or adapt a contrasting discourse marker (number 4 in the evidence box) to fill in the space provided.
4. Use or adapt an emphasising discourse marker (number 5 in the evidence box) to fill in the space provided.
5. Note an entire row below has been left for your working.

Table 62 – Seldon method using discourse markers

|  |  |  |
| --- | --- | --- |
| This | Does that | Doing that |
| In the poem, ‘Lines Written in Early Spring’, Wordsworth creates a sense of harmony using the rhyming structure of (1) ... which portrays nature as (2) ... | [insert contrasting discourse marker (3)] … Ellen van Neerven uses irregular grammar and punctuation which reflects her modern style, using second person narration such as (4) ... which does (5) ... | [insert emphasising discourse marker (6)] ...while both poets use different forms they write about the same issues such as (7) ... exemplified in the line (8) ... |
|  |  |  |

## Phase 5, activity 8 – writing an extended response introduction

**Teacher note**: extensive work has been done on the development of a thesis statement in the [Year 10, Term 1 – Novel voices program](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices). Please refer to **Phase 2, resource 5 – developing a thesis statement, Core formative task 2 – developing a thesis** or **Phase 6, activity 3 – creating a personal thesis statement** for guidance if needed on how to teach thesis statements. The recommended length of this introduction is reduced due to the time given in the examination. Teacher discretion should be used in the activity below. A model introduction has been provided as an example of an integrated response as this can be more challenging compared to a divided response. Depending upon the composition of your class you may choose to have students try both introductions independently.

**Student note**: learning to write a strong introduction is an essential part of analytical writing in English literature as it provides the structure to develop a sustained argument. In this activity, you will be either introduced to a basic introduction scaffold or revise how to extend your knowledge into a comparative style introduction.

There are 2 main ways in which you can structure a comparative response, either a divided response or an integrated response. A divided responseis where you look at one text only in each paragraph. An integrated response would discuss both poems around one argument or idea in each body paragraph.

1. An introduction scaffold is provided below for your reference and to guide you through this process. Read this taking note of the basic structural elements of the scaffold.

Table 63 – model introduction scaffold

|  |  |  |
| --- | --- | --- |
| Component | Instructions | Length |
| Thesis statement | Use the words of the question to clearly state your response. You do not need to provide evidence in your introduction, leave this to your body paragraphs. | 1 to 2 sentences |
| Contextual concerns | Make a strong link between the poet’s context and the main concerns of the poem. This can be brief, yet it will allow you to expand upon these ideas in the main part of your extended response. | 1 sentence for each text |
| Thematic concerns | Choose 1 to 2 main thematic concerns. Your time for this extended response in the examination is quite short so this is a choice you will need to make. Briefly explain the key similarities and differences between the texts. For these texts the thematic concerns could include representations of nature, humanities’ relationship to nature and the role of context in determining perspective. | 1 to 2 sentences per thematic concern |
| Structure | Your structure will depend upon your choice of a divided or integrated response, as you will be structuring either by texts or by ideas. | 1 to 2 sentences |

1. In the table below a model introduction for an integrated response has been provided to a sample question. You will read through this model and highlight the elements that you believe are essential to answering this question.

‘Context determines the ways in which similar issues are explored across texts.’

Discuss this statement considering the similarities and differences between the poems ‘Lines Written in Early Spring’ by William Wordsworth and ‘All that is loved (can be saved)’ by Ellen van Neerven.

Table 64 – model introduction to integrated extended response

|  |  |
| --- | --- |
| Component | Response |
| Thesis statement | The texts ‘Lines Written in Early Spring’ by William Wordsworth and ‘All that is loved (can be saved)’ by Ellen van Neerven both reveal humanities’ enduring connection with the natural world, however, context shapes how these poets approach the representation of the connection. |
| Contextual concerns | Wordsworth is seen as one of the founding members of the Romantic movement, which rejected enlightenment ideals of rational scientific thinking and industrial progress to embrace nature and individual freedom. Ellen van Neerven is a modern Aboriginal poet who similarly accentuates their peoples’ deep and enduring connection to Country as a way of healing humanity. |
| Thematic concerns | In this way, both texts explore similar thematic concerns, yet their context determines the approach they take to representing these ideals. Wordsworth uses traditional oral poetic forms such as ballads and sonnets to reveal the sublime beauty of nature as curing humanities’ disconnection; while Ellen van Neerven uses free verse and less formal grammatical structures to speak from the heart about their connection with nature. |
| Structure | Both poets use language forms and features to examine humanities’ relationship with and spiritual connection to the natural world. |

1. Complete the introduction below based upon a divided paragraph structure. Here your extended response will have an introduction and be structured simply by analysing each text separately.
2. Consider both styles of approaching the task. Which do you think is most effective? Why?

Table 65 – student introduction space for response on divided paragraph

|  |  |
| --- | --- |
| Component | Response |
| Thesis statement |  |
| Contextual and thematic concerns of ‘Lines Written in Early Spring’ |  |
| Contextual and thematic concerns of ‘All that is loved (can be saved)’ |  |
| Structure |  |

Core formative task 5 – comparative paragraph

**Teacher note**: Core formative task 5 and Phase 5 have been designed to support students to further extend their critical thinking skills by making connections between texts and contexts. For this core formative task, students compose an analytical paragraph in response to 2 poems set for study. This core formative task aims to prepare students for the analytical and comparative writing that is assessed in the second part of the formal examination, the extended response.

**Student note:** use **Phase 5, activity 6 – preparing for the comparative paragraph** as a model for how you can approach your own independent construction of this comparative paragraph. In addition, you should use work already completed in **Phase 5, activity 8 – writing an extended response introduction** and **Phase 5, activity 7 – implementing discourse markers** to inform your response.

1. **Respond to the question below using the following steps:**

**‘Context determines the ways in which similar issues are explored across texts.’**

**Discuss this statement considering the similarities and differences between the poems ‘Lines Written in Early Spring’ by William Wordsworth and ‘All that is loved (can be saved)’ by Ellen van Neerven.**

1. Return to **Phase 5, activity 8 – writing an extended response introduction to ensure appropriate structure and cohesion across your comparative analytical response.**
2. Select one ‘main idea’ from your plan to form the basis of this comparative paragraph.
3. Review your responses to **Phase 5, activity 6 – preparing for the comparative paragraph** to complete the following steps:
4. Isolate 3 to 4 pieces of evidence that demonstrate your ‘main idea’.
5. Connect each piece of evidence to a language form, feature and/or structural device used by the author.
6. Explain the effect of the device, in the text and on your understanding in the context of the question.
7. Compose your response and remember that you will have a different, yet related, question in your examination so adjusting your response for the question will be necessary.

## Phase 5, resource 6 – model comparative paragraph

**Teacher note:** this resource has been included to support students who may need additional support in planning their own response and reviewing how the activities such as, **Phase 5, activity 6 – preparing for the comparative paragraph; Phase 5, activity 7 – implementing discourse markers and Phase 5, activity 8 – writing an extended response introduction** can be implemented.

The texts ‘I wandered lonely as a cloud’ by William Wordsworth and ‘London’ by William Blake both reveal how context determines the ways in which similar issues are explored across texts. Wordsworth is seen as one of the founding members of the Romantic movement, he embraces sublime nature as providing insight into how humanity should live in freedom and joy. William Blake in ‘London’ conversely takes Romantic ideas about freedom and innocence and questions the city he lives in which is full of pity and a loss of hope.

‘I wandered lonely as a cloud’ by Wordsworth highlights the Romantic movement’s obsession with humanity’s enduring connection with the natural world. Wordsworth lived outside of cities in the country and has a strong view about the beauty of nature. In the poem, Wordsworth uses figurative language devices to demonstrate the Romantic perspective of the close connection between spirituality and the natural world. The use of simile and personification by Wordsworth in the opening line ‘I wandered lonely as a cloud’ immediately establishes an emotional connection between the persona and the natural world. By likening himself to a cloud, Wordsworth highlights that humans and nature are joined together. Additionally, Wordsworth’s personification of the daffodils, ‘fluttering and dancing in the breeze’, creates the image of daffodils having human qualities, highlighting how important the natural world is to him. Furthermore, use of the simile, by the poet, in the lines, ‘Continuous as the stars that shine / And twinkle on the milky way / They stretched in a never-ending line’, demonstrates the connection between humankind, nature and the spiritual world, suggesting that the daffodils are connected to the limitless stars in the heavens, specifically the milky way, just as we as humans are connected to the daffodils. Wordsworth’s emphasis on the close connection between spirituality and nature gives the audience the sense that there is something special and powerful about the natural world.

Alternatively, William Blake questions the connection between humanity and the natural world by revealing how his contextual world leaves people in slavery and unable to realise freedom in nature. Blake, unlike many Romantic poets lived in the city of London and his concerns are more about the consequences of people moving to the city in the Industrial Revolution than about the beauty of nature. From the opening line of the poem ‘I wander thro’ each charter’d street’ you can see that something has changed as the poet is not walking in nature, but in a city. Further, the use of the term ‘charter’d’ is an allusion to the Industrial Revolution and how streets and rivers are ‘owned’. In other Romantic poems rivers are symbolic of freedom, yet here they are symbols of oppression. Blake reasserts this by using the anaphora ‘In every’, such as ‘in every cry’ or ‘in every voice’ to reinforce how people have been put into pain and suffering everywhere in London. By using examples such as the ‘Chimney-sweepers’, ‘hapless soldiers’ and ‘youthful harlots’ Blake makes a universal appeal for all parts of government, such as the monarchy, the church and the army to see the suffering of their fellow humans and bring about change. In this way, Blake challenges his society to give people freedom over their lives, while Wordsworth suggests that freedom can only be found exploring the natural world.

Both poets share Romantic values of freedom and innocence; however, they deal with different things. Wordsworth shows his connection to nature by walking ‘lonely’ in his environment, while Blake walks the city of London, looking at the cost on people of the Industrial Revolution taking them away from their farms and the natural world. In this way, the context of each poet determines the ways in which similar issues are explored across texts.

# Phase 6 – preparing the assessment task

The ‘preparing the assessment task’ phase supports students to prepare for the formal assessment, which is an examination. The structure enables students to prepare to complete an examination that best represents their learning. A series of planning, reading, writing and reviewing activities are structured into the teaching and learning program at intervals. These tasks are designed to encourage student understanding of, engagement with and ownership of the response they create during the assessment task design process. The following strategies are designed to support both the experimentation within formative tasks and the preparation for the formal summative task. They are not meant to be completed consecutively, nor are they a checklist. They should be introduced when required, running concurrently within the other phases. All will need to be adapted to the class context.

Students develop their understanding of the structure and requirements of an examination. Students use marking criteria to provide feedback to peers, which in turn supports them to develop an understanding of the demands of examination-style questions in preparation for their formal assessment task.

The teacher recognises students’ prior understanding of assessment practices but should use this phase as an opportunity to deepen awareness of aspects that may have challenged students during previous assessment experiences. These may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve their response.

## Phase 6, resource 1 – support for analytical writing provided in Stage 5 resources

**Teacher note**: the programs, resources and activities referred to within this resource can all be found on the department’s [Planning, programming and assessing in English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) webpage. You may wish to select from some of these resources and activities, or remind students of the knowledge, understanding and skills developed through the completion of these activities, when preparing students for the core formative tasks and the formal examination.

**Representation of life experiences – Year 9, Term 1**

The [Representation of life experiences – Year 9, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-1-representation-of-life-experiences) **program is designed to deepen students’ understanding of how language forms and features are used in narrative. The formal assessment for this program is an imaginative writing composition and reflection.**

Table 66 – supports for analytical writing in ‘Representation of life experiences’

|  |  |
| --- | --- |
| Resource or activity | Description and suggestion for how to repurpose in this program |
| Phase 3, resource 2 – the art of annotation | This resource provides a description of what an annotation is, why annotations are useful and different ways to purposefully annotate a text. This activity could be used to support the annotation of any of the core texts in this program. |
| Phase 6, activity 4 – actioning feedback to refine your writing | This activity uses the ‘Traffic Lights’ method of reflecting on feedback to support students to revise and finetune their writing. This strategy could be used when students are considering feedback received in **Core formative task 3 – analytical paragraph**, **Core formative task 5 – comparative paragraph** or **Core formative task 6 – practice examination and peer marking of practice examination**. |

**Shining a new (stage) light – Year 9, Term 2**

The [Shining a new (stage) light – Year 9, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light) program is designed to deepen students’ understanding of how a composer’s context shapes their perspectives and representations. The formal assessment for this program is a formal examination based on an extract from the core text studied in the program – Donna Abela’s drama text *Tales from the Arabian Nights*.

Table 67 – supports for analytical writing in ‘Shining a new (stage) light’

|  |  |
| --- | --- |
| Resource or activity | Description and suggestion for how to repurpose in this program |
| Phase 1, resource 6 – sentence basics | This resource provides information about the different parts that make up a sentence, and the different types of sentences. This could be used as a revision tool for students if they have difficulty forming grammatically correct or cohesive sentences. |
| Phase 2, resource 4 – writing a topic sentence and Core formative task 1 – co-constructed paragraph | The resource provides a range of strategies for composing and expanding on topic sentences, with a focus on Maxine Beneba Clarke’s poem ‘dorothy’. The core formative task expands on this topic sentence by providing a detailed scaffold that steps students through the construction of an analytical paragraph. The scaffolds provided in these resources could be used to support students to compose paragraphs for **Core formative task 3 – analytical paragraph a**nd **Core formative task 5 – comparative paragraph.** The approaches to crafting topic sentences and analytical paragraphs could also be explicitly taught again in preparation for the responses required in the formal examination**, Core formative task 2 – short answers to an unseen text** and **Phase 6, activity 4 – practice examination.** |
| Core formative task 3 – extended response | This core formative task provides students with scaffolds and guidance to identify the key words of a question and use them to develop a thesis statement. Students are also supported to plan for using textual evidence to support the thesis and to use marking criteria to plan for composition. These scaffolds and tools could be provided to students in preparation for the formal examination**, Core formative task 2 – short answers to an unseen text** and **Phase 6, activity 4 – practice examination.** They would also be useful to support students in their responses to the core texts throughout phases 3 to 5. |
| Phase 6, resource 1 – directional verbs | This resource explores the different directional verbs that could be used in short answer questions in an examination. NESA glossary definitions and sample questions are provided for the terms ‘identify’, ‘describe’, ‘explain’, ‘analyse’, ‘justify’ and ‘evaluate’. This resource could be reproduced in this program to support students to revisit their understanding of how to respond to questions that use these terms. |
| Phase 6, resource 3 – linking words or phrases | This resource contains a range of transition words and phrases, adapted from Sedita (2023) *The Writing Rope: A Framework for Explicit Writing Instruction in All Subjects*. The word bank includes words that can be used to connect ideas within and between sentences in an extended response. This table could be reproduced to support students’ analytical writing in this program. |
| Phase 6, resource 4 – reflecting on your response | This resource contains a checklist that students can use to reflect on an extended analytical response. Students could use this checklist to reflect on their responses for **Core formative task 3 – analytical paragraph a**nd **Core formative task 5 – comparative paragraph. This self-reflection can then support students to understand how they need to refine their writing in preparation for the formal examination.** |
| Phase 6, resource 5 – responding to unseen questions | This resource provides advice for students about how to allocate time in a short answer section of an examination based on mark allocation, and what amount of detail should be included into the response. This resource could be reproduced or revisited when students complete **Core formative task 2 – short answers to an unseen text** and **Phase 6, activity 4 – practice examination** and before they sit the formal examination. |

**Poetic purpose – Year 9, Term 3**

The [Poetic purpose – Year 9, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/poetic-purpose-resources) program is designed for students to develop their appreciation of how poetry allows composers to experiment with language, form and style for a specific purpose and audience. The assessment task for this program is a collaborative podcast where students speak informatively and analytically about their study of 1 to 2 poems.

Table 68 – supports for analytical writing in ‘Poetic purpose’

|  |  |
| --- | --- |
| Resource or activity | Description and suggestion for how to repurpose in this program |
| Core formative task 3 – analytical paragraph | This core formative task is applied to each of the 4 poems that are included in the program. The task requires students to respond analytically to a question posed about each of the poems. The tasks are accompanied with scaffolds that support students to plan out their responses, including their topic sentences and supporting evidence. These could be repurposed to support students to complete **Core formative task 3 – analytical paragraph** and **Core formative task 5 – comparative paragraph**, and as a reminder of how to approach the short answer questions of a higher mark value in the formal examination. |
| Core formative task 4 – informative dialogue | This core formative task is applied to each of the 4 poems that are included in the program. The task requires students to respond to the poem in a recorded conversation with their peers. This core formative task provides students with strategies for how to identify and discuss thematic messages in poetry. The scaffolds in this core formative task could be used to support students to identify and discuss the thematic messages communicated through the poems. |
| ‘Circles and Squares’, activity 6 – guided annotation | This activity was designed specifically with the literacy support required for EAL/D students in mind. This activity is designed to provide a step-by-step approach for how to annotate, including what specific features to look for when annotating. The approach taken in this resource could be applied to the annotation of any of the poems in the program, or to looking for the specific language and stylistic features in the unseen poems in the formal examination. |

**Exploring the speculative – Year 9, Term 4**

The [Exploring the speculative – Year 9, Term 4](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/exploring-the-speculative-year-9-term-4) program is designed for students to develop their understanding of how the style of a text can represent larger ideas through genre. The formal assessment task for this program is a discursive response exploring the relationship between speculative fiction and the ‘real’ world.

Table 69 – supports for analytical writing in ‘Exploring the speculative’

|  |  |
| --- | --- |
| Resource or activity | Description and suggestion for how to repurpose in this program |
| Phase 1, activity 14 – connections between texts and contexts | This activity uses the ‘because-but-so’ sentence expansion strategy to support students to engage in specific and focused analytical thinking. This strategy could be integrated into **Phase 4, activity 11 – exploring thematic messages** or **Core formative task 5 – comparative paragraph** to support students to make connections between texts and prepare students for the formal examination. |
| Phase 1, activity 15 – jigsaw reading activity | This activity teaches students to experiment with different types of questions, including analysis, synthesising and evaluating questions. This strategy could be used to brainstorm questions that could be used in the examination as a part of **Phase 6 – preparing the assessment task**. |
| Phase 3a, activity 2 – practising nominalisation | This activity provides students with the opportunity to practise nominalising verbs to improve their academic writing. This activity could be revisited and repurposed for **Core formative task 3 – analytical paragraph** and to assist students to apply peer-feedback from **Phase 6, activity 4 – practice examination**. |

**Novel voices – Year 10, Term 1**

The [Novel voices – Year 10, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices) program is designed for students to engage with a novel to explore how authors use narrative conventions to represent ideas and shape meaning. The formal assessment for this program is an extended analytical response that explores the authorial intentions of the composer.

Table 70 – supports for analytical writing in ‘Novel voices’

|  |  |
| --- | --- |
| Resource or activity | Description and suggestion for how to repurpose in this program |
| ****Phase 2, resource 5 – developing a thesis statement**** | This resource includes strategies to assist students in developing a thesis statement. It could be adapted to support students to deconstruct questions and develop effective topic sentences in **Core formative task 3 – analytical paragraph** and **Core formative task 5 – comparative paragraph**, or to rewrite their thesis from **Phase 6, activity 4 – practice examination** after receiving peer feedback. |
| ****Core formative task 2 – developing a thesis**** | This task guides students to deconstruct questions and collaboratively develop a thesis statement. This resource could be adapted to support students to develop effective topic sentences in **Core formative task 3 – analytical paragraph** and **Core formative task 5 – comparative paragraph**, or to rewrite their thesis from **Phase 6, activity 4 – practice examination** after receiving peer feedback. |
| ****Phase 4, activity 10 – Think, Puzzle, Explore**** | This activity allows students to reflect on their experience with analytical writing in the past. This activity could be used to formatively assess students’ prior knowledge prior to writing their first analytical paragraph in Phase 3. |
| ****Phase 4, activity 11 – crafting analytical paragraphs**** | This activity teaches students to apply specific grammatical devices to write analytical paragraphs with clarity and control. This table could be adapted using **Phase 3, resource 4 – modelled ‘C’ range response to the sound devices short answer question** or applied to students’ own analytical paragraphs for **Core formative task 3 – analytical paragraph**. |
| ****Phase 4, resource 5 – Seldon method or This does that for textual analysis**** | This resource models how to create complex analytical sentences using ‘This Does That’. The sample ‘This… does that… doing that…’ sentence provided could be updated for this program using a sample answer from **Core formative task 2 – short answers to an unseen text**. |
| ****Phase 4, activity 12 – Seldon method or This does that for textual analysis**** | This activity guides students to create their own ‘This… does that… doing that…’ sentence. Students could use the scaffold to improve the model response in **Phase 3, resource 4 – modelled ‘C’ range response to the sound devices short answer**, refine their analytical sentences in **Core formative task 3 – analytical paragraph** or apply peer feedback on **Phase 6, activity 4 – practice examination.** |
| Phase 4, resource 6 – synonyms for ‘shows’ | This resource includes various synonyms for ‘shows’. This resource could be referred to and added to throughout the program to assist students in developing their analytical writing in preparation for **Core formative task 3 – analytical paragraph**, **Phase 6, activity 4 – practice examination** or the formal examination. |
| Phase 4, resource 7 – annotated WAGOLL paragraph | This resource demonstrates control of language and structure, explicit analysis and engagement with a question. The annotated WAGOLL paragraph could be adapted for this program using a sample answer from **Core formative task 2 – short answers to an unseen text**. |
| Core formative task 5 – analytical paragraph | This task allows students to apply the skills they have learned about analytical writing. The instructions could be adapted to assist students to provide detailed peer feedback for **Core formative task 6 – practise examination and peer marking of practice examination** or edit their own work. |

## Phase 6, activity 1 – reflecting on previous assessment

**Teacher note**: this activity specifically refers to the formal examination that was the assessment task for the [Shining a new (stage) light – Year 9, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light) teaching and learning program and the analytical response in the [Novel voices – Year 10, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices) teaching and learning program. Adjust this activity accordingly if your students have completed different assessment tasks that align with the skills required for the assessment task.

**Student note**: this activity is intended to remind you that the learning you have done in previous programs is transferrable and you should draw upon the skills that you have developed through previous programs and assessment tasks to help you complete this examination.

1. Use the table below to reflect upon the last time you sat an examination, in the ‘Shining a new (stage) light’ program in Year 9. Some things you may wish to reflect on include how well you:
2. managed your time to make sure you were able to answer all of the questions
3. were able to identify and respond to the key words of the question
4. were able to find textual evidence from the stimulus provided.

Table 71 – reflecting on previous examination experiences

|  |  |
| --- | --- |
| Reflective question | Student answers |
| What do you think you did well in the last examination? |  |
| What is something you think you could have done better? |  |

1. Use the table below to reflect on the last time you composed an extended analytical response in the ‘Novel voices’ program in Term 1. Some things you may wish to reflect on include how well you:
2. structured your analytical response, using an introduction, body paragraphs and a conclusion
3. created a thesis statement in response to the question and made consistent reference back to it throughout your response
4. used formal analytical language features, such as nominalisation
5. were able to use complex sentence structures using the ‘This does that’ strategy
6. were able to find and use textual evidence from your novel.

Table 72 – reflecting on previous analytical writing

|  |  |
| --- | --- |
| Reflective question | Student answers |
| What do you think you did well in the last analytical response? |  |
| What is something you think you could have done better? |  |

## Phase 6, activity 2 – activating prior knowledge

**Teacher note:** this activity is one that should be revisited multiple times throughout the program as students continue to develop their knowledge, understanding and skills of both Romanticism and of analytical writing. This could be a useful activity to use after each core formative task, for example, to support students to consolidate their learning. This task is a modified version of a [KWLH chart](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/562?clearCache=a78f3105-1b5d-5ca2-47cb-5dfcc22d2e6b).

**Student note**: this activity is designed to support you to identify the knowledge you already have that you can draw on in the examination, and what knowledge you may need to develop further. You should return back to this activity as you continue to develop knowledge between now and when you sit the examination to see what new knowledge you have gained and what is still to be developed.

**What I know about Romanticism**

1. In the box below, brainstorm a list of all the things you already know about Romanticism.

Table 73 – Romanticism brainstorm

|  |
| --- |
| Brainstorming what I know about Romanticism |
|  |

1. Fill out the first column of the table below by listing things that you would like to know or that you think you need to know about Romanticism to build your knowledge prior to the examination.
2. Return to this activity as you continue to develop your knowledge and understanding of Romanticism. In the second column, note down what you have learned about the things you identified in the left-hand column.

Table 74 – what I still need to know about Romanticism

|  |  |
| --- | --- |
| What I still need to know | What I learned |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

**What I know about analytical writing**

1. In the box below, brainstorm a list of features of analytical writing that you think you can do well.

Table 75 – analytical writing brainstorm

|  |
| --- |
| Brainstorming what I know about analytical writing |
|  |

1. Fill out the first column in the table below by listing things that you would like to know or that you think you need to know about analytical writing to build your skills prior to the examination.
2. Return to this activity as you continue to develop your analytical writing skills. In the second column, note down what you have learned about the things you identified in the left-hand column.

Table 76 – what I still need to know about analytical writing

|  |  |
| --- | --- |
| What I still need to know | What I learned |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

## Phase 6, activity 3 – goal setting

**Teacher note**: for more information about supporting students to set goals that are positive and measurable, visit  [Growth goal setting – what works best in practice](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/practical-guides-for-educators/growth-goal-setting).

1. Complete the table below by identifying:
2. three goals that you want to achieve in the examination. These should not be marks based – focus on what skills you want to be able to demonstrate. Think about what you identified as an area for improvement in a previous assessment task
3. what you can do to prepare for the examination to help achieve the goals
4. what assistance you might need from your teacher to help you achieve the goals
5. how you will know if you’ve met the goals. For example, what might you include in your examination responses that demonstrates that you have met your goal?

Table 77 – setting goals

|  |  |  |  |
| --- | --- | --- | --- |
| Your goal | What you can do | What help you need from your teacher | How you will know you have achieved your goal |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

## Core formative task 6 – practice examination and peer marking of practice examination

**Teacher note: Core formative task 6 – practice examination and peer marking of practice examination** can be downloaded from[Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)**.**

## Phase 6, resource 2 – feedback on sample answers

**Teacher note: Phase 6, resource 2 – feedback on sample answers is included as part of Core formative task 6 – practice examination and peer marking of practice examination. This** can be downloaded from[Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)**.**

# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools. All curriculum resources are prepared through a rigorous process. Resources are periodically reviewed as part of our ongoing evaluation plan to ensure currency, relevance and effectiveness. If you have any questions regarding the use of material available or would like additional support, please contact the English curriculum team by emailing [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

## Share your experiences

If you use the sample program in your faculty and school context, reach out to the English curriculum team. We would love English teams from across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7–12 newsletter. Send submissions to [English.curriculum@det.nsw.edu.au](mailto:Englishcurriculum@det.nsw.edu.au).

# Support and alignment

**Alignment to system priorities and/or needs**: this resource is evidence-based, as outlined below and supports English curriculum leaders to advance equitable outcomes, opportunities and experiences for their students. It also provides guidance that enhances the delivery of outstanding leadership and supports the planning of [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching) practices as per the goals of the [Plan for Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education). It is an example of [Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) and aligns to the [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468). It is designed to support school and curriculum leaders as they plan syllabus implementation. It can be used during the design and delivery of collaborative curriculum planning, monitoring and evaluation.

**Alignment to the School Excellence Framework**: this resource aligns with the [School Excellence Framework](https://dev.education.nsw.gov.au/about-us/strategies-and-reports/school-excellence-and-accountability/sef-evidence-guide/resources/about-sef) Leading domain – Educational leadership and the Learning domain – Curriculum as it models syllabus-aligned programming and assessment planning. It provides strategies for engaging in collaborative curriculum planning.

**Alignment to Australian Professional Standards for Teachers**: this resource supports teachers to address [Proficient Teacher Standard Descriptors](https://www.nsw.gov.au/education-and-training/nesa/teacher-accreditation/proficient-teacher/standard-descriptors) 5.1.2, 5.2.2, 5.3.2

**Consulted with**: subject matter experts from the Curriculum and Reform’s Explicit teaching team, Strategic Delivery, Literacy and Numeracy, Multicultural education teams, and teachers and head teachers from across NSW.

**NSW Syllabus**: [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

**Syllabus outcomes**: EN5-RVL-01, EN5-URA-01, EN5-URB-01, EN5-URC-01, EN5-ECA-01**,** EN5-ECB-01**Author**: English curriculum 7–12 team

**Publisher**: State of NSW, Department of Education

**Resource:** resource booklet

**Related resources**: there is an assessment task notification, examination, practice examination, program and a core texts booklet aligned. Further resources to support programming and assessment can be found on the [English K–12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page.

**Professional Learning**: relevant Professional Learning is available on the [English statewide staffroom](https://teams.microsoft.com/l/team/19%3a88aaff1954984b3d821940244a27a355%40thread.skype/conversations?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and through the [English curriculum professional learning calendar](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12).

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# References

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